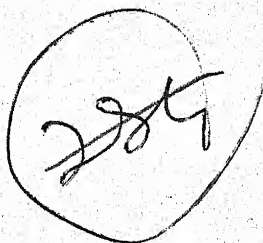


विक्रमोर्वशीयम् (कालिदासः)

Ed. रत्न ५

S. B. ATHALYE

S. S. BHAWE



~~Dedicated~~

~~TO~~

~~THE MEMORY~~

~~OF~~

~~OUR GURU~~

~~The Late Prof. P. V. Kulkarni~~

PREFACE

This new edition of the *Vikramorvaṣīyam* is based on the ms. material made available in the different critical editions of previous scholars like Bollensen, Pandit and others. We have elsewhere recorded the principles we have followed in settling the text ; it may here be mentioned that we rely primarily on the evidence of the Mss, not allowing the critical *test* to degenerate into a subjective *taste*. We have carefully recorded important variants in footnotes, adducing and weighing the ms. authority for the same. The Prākṛt has been specially attended to, and we deemed it fit to normalize the text, as pointed out in our Introduction.

It will be noticed that the Prākṛt passages from Act IV, have been given in an Appendix and we have stated our arguments for regarding them as spurious in a section of our Introduction.

We have attempted to make the translation as close as possible, without, however, making it too literal. Our aim has been to translate the text into readable English, without sacrificing the spirit of the original. Brevity is aimed at in the Notes, which, at the same time, explain every relevant point of importance. In an introductory note to each one of the acts, we have offered critical remarks on the development of the plot, characterization and such other important matters. When pieced together, these notes would by themselves form an independent section on the dramatic criticism of the play. All other problems connected with the study of the play have been dealt with in the Introduction and the Appendices. We have added an index of important words for the facility of reference.

Our debt to previous scholars in the field is incalculable. We are obliged to our *Guru*, Prof. A. B. Gajendragadkar, Elphinstone College, Bombay, for encouragement and help in various ways. Prof. H. D. Velankar of the Wilson College, Bombay, has laid us under obligations by his valuable suggestions and by helping us in the solution of some knotty points from Prākṛt grammar. We have also to thank our friend, Prof. Y. G. Naik, M.A., for his suggestions and help.

We trust that this edition will meet the requirements of the students and the general reader as well. We do not presume to think that our work is free from shortcomings and we shall very gratefully receive all suggestions in that respect.

S. B. A.

S. S. B.

PREFACE TO THE SECOND EDITION

In this new edition, the old material is rearranged and several improvements have been effected. The place assigned to the Translation in this new edition will be of material assistance to the students, for whom this book is primarily intended.

S. B. A.

S. S. B.

CONTENTS

	PAGES
ABBREVIATIONS	8
INTRODUCTION	9
Kālidāsa—His Life	9
His Personality	11
His Date	12
His Works	15
The Sources of the Plot	16
The Prākṛt Passages from Act IV	20
Time and Place of the Dramatic Action	25
Critical Appreciation	29
His Style	32
His Humour	34
The Two Commentators	35
Characterization	35
A Note on the Constituted Text	38
DRAMATIS PERSONÆ	40
THE TEXT (With Translation)	1-173
APPENDIX I (Additional Prākṛt Passages)	174-191
NOTES	193-314
APPENDIX II (Technical Terms)	315
„ III (Subhāṣitas)	320
„ IV (Metre)	322
„ V (Extracts)	326
INDEX OF WORDS	332

LIST OF ABBREVIATIONS

- Amara. or अमर० —Amarakośa.
 Boll. or B.—Bollensen.
 Cf.—Compare.
 Com.—Commentary.
 D. R.—Daśarūpaka.
 Kāṭ. or K. or का० —Kāṭayavema.
 K. P.—Kāvyaparakāśa.
 Mbh.—Mahābhārata.
 Māl. or माल० —Mālavikāgnimitra.
 Megh. or मेघ. —Meghadūta.
 N.Ś.—Nāṭyaśāstra (Chowkhamba S. S.).
 Pāṇ. or पा० —Pāṇini's Aṣṭādhyāyī.
 Raghu.—Raghuvamśa.
 Raṅg. or R. or र० —Raṅganātha.
 Rv.—Rgveda.
 Śāk.—Śākuntala.
 S. D.—Sāhityadarpaṇa.
 S. K. or सि. कौ. —Siddhānta-Kaumudī.
 Śis. or शिशु. —Śiśupālavadham.
 St.—Stanza.
 Vik.—Vikramorvaśīyam.

N. B.—Other abbreviations like नीति० = Nitiśataka which are easily intelligible, are not included in this list.

INTRODUCTION

KĀLIDĀSA—HIS LIFE, WORKS, AND CRITICAL ESTIMATE

About Kālidāsa, the Shakespeare of India, very little is reliably known. He directly mentions practically nothing about himself, except that his name was Kālidāsa, and the legends current about him are so varied and at times so fanciful, that for a student of history they are of little avail. These and the numerous eulogistic stanzas about him point to the wonderful hold he has had on the Indian mind continuously for so many centuries. His writings are interspersed with a number of suggestions about his life and time and when pieced together, they may give us a fairly good idea of where and when this कविकुलगुरु* lived, though the exact time, when he must have flourished is still an open question.

HIS LIFE

Tradition says that Kālidāsa was a Brāhmaṇa and legend has it that he was favoured by the goddess Kālī, who endowed him with wonderful poetical gifts. It is not possible to settle decisively the place of the poet's activity, Bengal, Kashmir, Malwa and the Vidarbhas vying with each other in claiming Kālidāsa as their own. But his unmistakable partiality for the city of Ujjayinī and the surrounding country lends strong support to the conjecture that he must have been a native, or at least a resident of Malwa. This partiality is too prominent to be overlooked in the Meghadūta, where the Yakṣa requests the cloud to visit Ujjayinī on his way from the Rāmāgiri mountain to the Himālayas. This rather quixotic procedure can only be explained on the ground of the poet's partiality for the city, which he wanted to glorify. Even Kālidāsa seems to have been aware of the circuitous route proposed by the Yakṣa, who is made to offer an apologetic plea in

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशाम्

सौधोत्संगं प्रणयविमुखो मा स्म भूरुज्यनिन्याः ।

विद्युद्दामस्फुरितचकितैस्तत्र पौरांगनानाम्

लोलापाङ्गैर्यदि न रमसे लोचनैर्वद्भितोऽसि ॥ Megh I. 27.

* Compare Jayadeva's famous St. यस्याश्चोराश्चिकुरनिकरः कर्णधूरो मदूरो भासो
हासः कविकुलगुरुः कालिदासो विलासः ! हर्षो हर्षो हृदयवसातिः पञ्चबाणस्तु बाणः केषां नैषा
कथय कविताकामिनी कौतुकाय ॥

From the intimate knowledge of the court and the ways of courtiers,—which is a special feature of his plays—it appears that Kālidāsa was a court-poet. His descriptions of the entries of kings surrounded by beautiful young damsels bearing torch-lights, of disputes in Royal assemblies, his character-sketches of time-serving courtiers—all seem to point to his intimate knowledge of court-life. He appears to have basked in the sunshine of royal favour and lived in affluence and glory and must hardly have experienced the pinch of poverty. It sounds like an experience of his early life, which not improbably might have been passed in comparative neglect, when he says that श्री and सरस्वती generally do not go hand in hand (cf. निसर्गभिन्नास्पदमेकसंस्थमस्मिन्द्र्यं श्रीश्च सरस्वती च । Raghu. VI. 29). The devout prayer with which he closes his विक्रमोर्वशीयम् is another piece of evidence in point. He was not a stay-at-home; he had travelled far and wide as can be seen from his descriptions of various places from Rāmeśvaram to the Himālayas, occurring in the account of Raghu's conquest and Rāma's journey to Ayodhyā (Raghu. cantos IV and XIII) do credit to his intimate knowledge of all parts of India. As Dr. Bhau Daji points out, he is the only Sanskrit poet, who refers to the saffron flower growing in Kashmir, which he may have visited. His picturesque descriptions of the Himālayan scenery in the first canto of the Kumārasambhava are so graphic that none but a poet-traveller could possibly have written them.

The education he received appears to have been of a very high order. He evinces a deep and accurate study of the Upaniṣads, the Darśanas and the Purāṇas. He also seems to have been intimately acquainted with many of the fine arts, especially Music and Painting. His suggestions as to the painting of the back-ground of an excellent love-picture as given in

कार्या सैकतलीनहंसमिथुना स्त्रोतोवद्वा मालिनी

पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः ।

शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः

शृङ्गे कृष्णमृगस्य वामनयने कण्डूयमानां मृगीम् ॥ (Śāk VI.17.)

read as if they come from an experienced and gifted artist. He appears to have been a Vedāntin by creed, but from the benedictory stanzas and the Bharatavākya, we may safely conclude that Kālidāsa was a Śaiva or at least had strong leanings towards Śaivism. He was not, however, a very orthodox member of his sect, and was free from sectarian intolerance.

HIS PERSONALITY

A close study of his works gives one a number of glimpses into the poet's personality. He appears to have been a kind and affectionate man, orthodox in his beliefs, and of an easy-going nature. He was, more or less, aristocratic in his temperament and his heart did not probably go out in sympathy for the suffering multitude as Bhavabhūti's did. His was a highly romantic temperament and he had a keen eye for whatever was beautiful in Nature and humanity. Arbindo Ghosh aptly remarks—'His writings show indeed a keen appreciation of high ideal and lofty thought but the appreciation is æsthetic in its nature; he elaborates and seeks to bring out the effectiveness of these on the imaginative sense of the noble and grandiose, applying to the things of the mind and soul the same sensuous standard as to the things of sense themselves. He is the great, the supreme poet, poet of senses, of æsthetic beauty, of sensuous emotion'.

His eye, 'in a fine frenzy rolling', does not even for a moment miss an opportunity of finding romance and pleasure. If he describes Ujjayini, he must gaily point out to the beautiful row of parks on the Sīprā, a walk in which must have been exceedingly delightful, as Sunandā points out—

अनेन यूना सह पार्थिवेन रम्भोरु कचिन्मनसो रुचिस्ते ।

सिप्रातरंगानिलकम्पितासु विहर्तुमुद्यानपरम्परासु ॥ (Raghu. VI. 35.)

His gaiety and romance apart, Kālidāsa appears to have been an extremely modest man. Very reticent about himself, it was never possible for him to give out proud utterances like 'य ब्रह्माणसि यं देवी वाग्वक्ष्येवानुवर्तते'. He simply mentions his name in the prologues to his plays, and adds no qualifying epithets at all. He is singularly free from egoism, and only *once* does he speak in the first person ('रघूनामन्वयं वक्ष्ये तनुवाग्विभवोऽपि सन्' Raghu. I. 9). We cannot do anything better than quote the admirable impression of Kālidāsa's personality, offered by Aurobindo Ghosh: 'He... seems to have been a man gifted with all the learning of his age, rich, aristocratic, moving wholly in high society, familiar with and fond of life in the most luxurious metropolis of his time, passionately attached to the arts, acquainted with the sciences, deep in law and learning, versed in formalised philosophies.... His business was like Shakespeare's, to sum up the immediate past in the terms of the present; at the same time he

occasionally informed the present with hints of the future'. No wonder then that of such a personality the *Subhāṣita* should say:—

‘पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादानामिका सार्थवती बभूव ॥’

HIS DATE.

The date of Kālidāsa is one of the moot points from Indian chronology. It is not difficult, however, to circumscribe the limits within which the poet must have flourished. Happily enough, the lower limit can be determined from the following data:—(i) The Aihole Inscription of the Śaka year 556 (=634—5 A.D.) mentions Kālidāsa,¹ along with Bhāravi; (ii) Bāṇa (about 620 A.D.) who enjoyed the patronage of Harṣa (607-648 A.D.), speaks in highly eulogistic terms of Kālidāsa's poetry;² (iii) the Mandasor Inscription of Vatsabhaṭṭi, dated 472-3 A.D.,³ has verses (viz. 10-11) which apparently are a clumsy imitation of Meghadūta II. 1, 3. We may safely conclude, therefore, that Kālidāsa lived before the sixth century. A.D.

Tradition helps us to fix the upper limit:—(1) he is assigned to the first century B. C. on the assumption that he was one of the Nine Jewels⁴ at the court of Vikramāditya, who is supposed to be the founder of the Vikrama Era in 57 B. C.; (2) he could not have lived earlier than Agnimitra, the hero of his *Mālavikāgnimitram*, who belonged to the Sunga dynasty (circa 150 B.C.)⁵; (3) he is probably later than the Buddhist poet-saint Aśvaghōṣa, who lived about 100 A.D., as indicated by a number of parallelisms between the works of the two authors. The discovery of the Turfan Mss. of Aśvaghōṣa's plays 'conclusively establishes the priority of the Prākṛt and thereby of Aśvaghōṣa himself⁶; (4) he is later than Bhāsa (about 100 A.D.) whom he

1. ‘सविजयतां रविकीर्तिः कविताश्रितकालिदासभारविकीर्तिः Cf. I.A. VIII. 239. .

2. निर्गतास्तु न वा कस्य कालिदासस्य सूक्तिः ।

श्रीतिर्मधुरसार्द्रास्तु मञ्जरीष्विव जायते ॥

3. Gupta Inscriptions, 1888, p. 83.

4. धन्वन्तरिक्षपणकामरसिंहशङ्खवेतालमद्वटकर्पूरकालिदासाः ।

ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररूपिर्नैव विक्रमस्य ॥

5. Vide Vincent SMITH (4th ed.), p. 210.

6. The arguments advanced for Kālidāsa's priority to Aśvaghōṣa are not convincing.

refers to as an old and famous poet.' Kālidāsa, therefore, must have lived not earlier than the first century B. C.

We cannot entirely brush aside the tradition that some Vikramāditya was the poet's patron. The title विक्रमोर्वशीयम् and the frequent and intentional use of the word .. 'विक्रम' in the same drama⁸ unmistakably point to the same conclusion. But the identity of Vikramāditya, and the founding of an era by him in commemoration of his victory over the Śakas at Korur in 544 A.D., ante-dating it by 600 years, is disproved by the discovery of the two Mandasor Inscriptions of 472-3 and 404 A.D.⁹ These inscriptions do not refer to the Vikrama Samvat at all, but use the words 'मालवगणस्थित्य' and 'मालवगणाम्नाते' instead. Mr. C. V. Vaidya argues that the Vikrama era was also known as the Mālava era.¹⁰ Prof. Shembavnekar, in a thought-provoking article,¹¹ concludes that the so-called Mālava era was founded by King Vikramāditya of Ujjayinī in the first century B. C., only "it is vaguely called 'the system of reckoning in the Mālava country.'" We, however, think that this conclusion requires further confirmation.

Modern scholars¹² are inclined to identify Vikramāditya, the patron of Kālidāsa, with the Gupta monarch Chandragupta II, who ruled at Ujjayinī and whose coins found in Kathiawar bear the title and the date 413 A.D. Prof. Keith rightly observes '.....the poems of Kālidāsa are essentially those of the Gupta period, when the Brahmanical and Indian tendencies of the dynasty were in full strength and the menace of foreign attack was for the time evanescent.' (Drama, P. 147). The repeated use of the root 'रुप्' in the works of the poet and especially in the

7. प्रथितयशसो भास सौमिल्लकविपुत्रादीना प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य &c. (Prologue to Māl. I.).

8. Vide p. 11 of the Notes.

9. Compare Gupta Inscriptions, 1888, p. 83, and Progress Report of Arch. Survey, Western Circle, for 1912-3.

10. See Poona Sārva-janik Sabhā Quarterly, Jan. 1918.

11. A Puzzle in Indian Epigraphy, *Jour. of Ind. History*, Vol. X, part. II.

12. Vincent SMITH (4th ed.), p. 306; KEITH, Sanskrit Drama, p. 146.

Raghuvamśa confirms the same hypothesis.¹³ There are, besides, a number of covert allusions to the scions of the Gupta dynasty; e.g., the title *Kumārasambhava* and the introduction of *Kumāra* (Prince Āyus) in the fifth Act of our play, and the *Kumāra*¹⁴ figuring in Raghu. V. 31-7, unmistakably point to the young Kumāragupta, Chandragupta's son and successor.¹⁵ 'The close resemblance between Raghu's and Samudragupta's conquests is a strong evidence of the poet's connection with the Guptas. This fits in well with the characteristics of the age in which Kālidāsa must have lived, since the age of the Guptas was marked by general prosperity, high patronage to learning and a revival of Brahmanical culture. His intimate knowledge of small rivers and other details in Western Malwa and the neighbouring country, coupled with his love for Ujjayinī, the capital of the Guptas, make his association with those monarchs almost a certainty. The traditional account of King Vikramāditya's patronage of the poet is thus justified by historical and internal evidence.

Hoernle's theory that Vikramāditya is no other than Yaśodharman of Ujjain (about 528 A.D.), who inflicted a crushing defeat on Mihirakula, a Śaka king, and who is eulogised in the Mandasor Inscription of 532 A.D., is upheld by M. M. Haraprasād Shastri, who relies on the historical data furnished by Raghu. VI. This evidence, however, cannot be said to be strong enough to controvert the hypothesis advanced above; moreover, it is not proved that Yaśodharman ever assumed the title '*Vikramāditya*'; and if he were Kālidāsa's patron, the poet would not have so highly eulogised the emperor of Magadha in Raghu. VI. 22.¹⁷

Prof. Pathak¹⁸ once supported the above theory of Hoernle relying on the reference to the Hūnas in Raghu. IV 68. Later, however, he seems to have revised his opinion and maintains that Raghu's conquest of the Hūnas must have been a contemporary event. He holds that Kālidāsa wrote the Raghuvamśa shortly

13. 'सख्यमूलप्रत्यन्तः Raghu. IV. 26 ; जुगोप गौरुपथरामिबोर्वीम् II. 3 ; 'तस्य गोचुर्युगोदयम्' 14. 20 and II. 24, I. 55, etc.

14. 'न कारणात्स्वाद्धिमेदे कुमारः' कुमारकल्पं सुषुवे कुमारम्'

15. Compare also KEITH, J.R.A.S. 1909, pp. 433ff.

16. S. C. DE, p. 142, 134.

17. Vide S. C. DE, p. 76.

18. J. B. B. R. A. S., XIX, pp. 39ff.

after 450 A.D., relying on the occurrence of the word वङ्क्षु¹⁹ for Sindhu in Raghu. IV. 67, which he identifies with the Oxus; the Hūṇas established their first empire in the Oxus valley in 450 A. D., and the conquest of Raghu refers to a time before their first defeat by Skandagupta, in 455 A. D.; and this contemporary event Kālidāsa must have commemorated.²⁰

There is no reason why 'Vankṣū' should be preferred to 'Sindhu'; besides, the above argument does not necessarily lead to the conclusion that Raghu's conquest should not be identified with Skandagupta's victory over the Hūṇas in 455 A.D. Prof. Keith further points out that the conquest of the Persians by Raghu need not be taken as a serious historical reminiscence.²¹ In spite of this minor point of difference, Prof. Pathak agrees in holding that Kālidāsa belongs to the Gupta period.

The recent tendency of scholars is to associate Kālidāsa's name with his Gupta patrons, and although it is difficult to fix the dates of the poet's career with precision, 'it appears to be probable that he began to write either late in the reign of Candragupta II or early in the reign of Kumāragupta I.'²²

HIS WORKS

Kālidāsa is supreme in all the three departments of poetry : dramatic, lyric and epic. The following is the list of his works, which are on all hands accepted to be from his pen :—

- (i) Dramas : मालविकाग्निमित्रम्, विक्रमोर्वशीयम् and
अभिज्ञानशाकुन्तलम्.
- (ii) Lyrics : मेघदूतम् and ऋतुसंहारम्.
- (iii) Epics : कुमारसम्भवम् and रघुवंशम्.

It is not easy to settle the chronology of these works for want of external evidence; conclusions based on internal evidence are

19. विनीताध्वश्रमास्तस्य वङ्क्षुतीरविचेष्टनैः।.....॥ तत्र हृणावरोधानां मर्षेषु व्यक्तविक्रमम्
कपोलपाटलादेशि बभूव रघुचेष्टितम् Raghu. VI, pp. 67-8.

20. Prof. PATHAK, *Meghadūta*, (2nd ed.), pp. vii-viii.

21. KEITH, *Drama*, p. 145.

22. Vide V. SMITH, pp. 320f. Read also M. M. Haraprasād SHASTRI, *J. B. and O. R. Soc.*, Vol. I, pp. 197-212; Prof. PATHAK'S Introduction to his *Meghadūta*; Principal RAY, *Introd. to the Śākuntala*.

naturally subjective ; and with regard to the three dramas, scholars are not at one. Cappeller, e.g., reckons मालविकाग्निमित्रम् as the poet's last drama, whereas Huth gives that place to विक्रमोर्वशीयम्. Although the विक्रमोर्वशीयम् is technically the most ingeniously constructed of Kālidāsa's plays, as pointed out by Hillebrandt (Kālidāsa, p. 87), it appears to us that the Śākuntala must be the product of the poet's mature genius. Our play occupies the middle position in the development of Kālidāsa's mind and dramatic art.

THE PLAY PROPER

An outline of the plot is given in the introductory notes to each one of the acts. Before we proceed to discuss the merits of the play, it is necessary to see what sources the poet has probably drawn upon, and how he has handled the material for dramatic purposes.

THE SOURCES OF THE PLOT

The story of Purūravas and Urvaśī is found in the R̥gyeda, the Śatapatha Brāhmaṇa, the Viṣṇu, Padma and Matsya Purāṇas, the Bhāgavata, the Harivaṃśa and the Kathāsaritsāgara. Some of the more important versions of the story are given in Appendix V ; and the student would do well to read these stories with care. The Matsya Purāṇa tells the story more agreeably to the tenor of our play. We give below a relevant extract from that version in the words of Wilson :—

" Purūravas was in the habit of paying a visit to *Indra* every day. Having ascended his car, accompanying the Sun in his southern course, he beheld on one occasion the demon Keśin seize and carry off the nymphs *Chitrālekḥā* and *Urvaśī*. The king attacked the demon, and destroyed him with the shaft of *Vāyu*, by which he not only rescued the nymphs, but established *Indra* on his throne, which the Demon had endangered. For this service *Indra* repaid the monarch with his friendship, and gave him additional power, splendour, and glory.

* Compare ' कालिदासस्य सर्वस्वमभिज्ञानशकुन्तलम् । तत्रापि च चतुर्थोऽङ्को यत्र याति शकुन्तला ॥ ' quoted by Sir William Jones. (See Prof. Gajendragadkar's Introduction to Śākuntala, pp. xxxviii-xliv).

"Having invited the king to a festival, at which was represented the celebrated story of *Lakshmi's* election of a husband, the invention of Bharata, Indra commanded Menakā, Rambhā and Urvaśi to perform their respective parts. Urvaśi, who represented *Lakshmi*, being engrossed by admiration of the king, forgot what she had to enact, and thereby incurred the high displeasure of the sage, who sentenced her to separation from the prince on earth, and condemned her to pine fifty-five years transformed to a vine, until restored to the regrets of Purūravas. Urvaśi, having made the king her lord, resided with him, and after the term of the curse had expired, bore him eight sons: *Āyus*, *Dhritāyus*, *Āśwāyus*, *Dhanāyus*, *Dhritimat*, *Vasu*, *Divijāta*, and *Śatāyus*, all endowed with more than human power."

It is not possible to say which of the versions were known to our poet; the age of the Purāṇas is still an open question, and we do not know if they are positively older than Kālidāsa. It is reasonable to suppose, however, that after the story came to have the form it now has, at the hand of so renowned a poet as Kālidāsa, it must have been very difficult for later writers to introduce insipid changes into the same. The story of the *Viṣṇu Purāṇa* with Urvaśi's union with her mortal lover made dependent on two conditions,—that the King should never appear naked before her except in the bed and that he should guard her two pet rams,—does not seem to be even slightly borrowed from. If, however, the poet knew of it, he has shown wonderful skill in overhauling the material:—The ugly and indecent condition, viz. the disrobing on the part of the King, has been *gracefully* changed into the sight of the son's face. We shall subsequently revert to this question.

The main features of the *Kathāsaritsāgara* story are briefly these: (1) Purūravas is a great devotee of Viṣṇu; (2) Urvaśi sees him in the *Nandana* forest, and both fall violently in love with each other; (3) Viṣṇu asks Indra through Nārada to give Urvaśi to his devotee the King, which is done accordingly; (4) Purūravas helps Indra against the demon Māyādhara and is present at the celebration of the victory in heaven. He laughs at Rambhā's lapse in her acting and to her angry question retorts that because of his close association with Urvaśi, he knows even more about celestial dancing than Tumburu himself. Tumburu cursed him to be separated from Urvaśi with the condition that the separation would

last until he propitiated Kṛṣṇa. The King went to Badarikāśrama and won the favour of Hari, through which he was permanently united with Urvaśī.

If the original of this story in the Bṛhatkathā was known to Kālidāsa at all, he has improved upon some of the incidents very admirably indeed. The Nandana forest is used as a scene for action later in the play (Act IV). Nārada figures in this account alone; the dramatist uses him twice: it is Nārada who informs Citraratha of the capture of Urvaśī (Act I) and it is he who brings the blissful message of Indra in Act V, which is the crowning of the King's happiness. The relevant portion of the *Matsya Purāṇa* story is given above. The salient features of that version are the following :—(1) Purūravas rescues Urvaśī and Citralekhā from the hands of Keśin by means of the *Vāyavya astra*; (2) the King is present at the dramatic performance; the play is composed by Bharata; (3) Urvaśī forgets all instructions as regards acting while passionately looking at Purūravas and (4) is cursed to be a creeper for fifty-five years, whereas the king is doomed to be a ghost.

It will be observed that the poet has very probably laid this story under obligation; his adaptive genius is very well in evidence in the innovations he has introduced. He has probably used this outline of the story no doubt; but he has put new wine into old bottles. We shall proceed to see how he has seized only such incidents which were capable of immense dramatic possibilities and raised a superstructure which is as novel as it is highly interesting.

The poet has dispensed with the king's daily visit to Indra, and it is Citraratha who escorts the Nymphs back to heaven, and not the King as the *Matsya Purāṇa* puts it. This is quite natural, because the dramatist wanted to describe the king when stricken with love. It is so essential for the *Pariposa* of love. The *ekāvalī* episode is a delightfully conceived invention which has a parallel in the *Śākuntala*. The nervousness and loving diffidence of the Urvaśī of the Play is absolutely foreign to the original. Still more important is the invention of the *motif* for the development of the plot in Acts II and III. According to the earlier accounts, the King is not already married. The *Harivaṃśa* rather calls Urvaśī his only wife. But for creating an absorbing interest in the play, Kālidāsa deemed it fit to introduce the Senior Queen,

thus furnishing a pivot for the development of the plot. The rest of the innovations in these two acts move about this pivot. The rousing of the suspicions of the observant and jealous Queen, the worming out of the secret by her clever maid Nipunikā from the Vidūṣaka, Urvaśi's visit to the King, her love-letter written on the birch leaf, the loss of the letter by the inadvertent Vidūṣaka, which subsequently falls into the hands of the enraged Queen, the interesting scene between the King and the Queen, where she goes away spurning his prostration, her remorse and anxiety to propitiate the king under the pretext of a vow, the delightful scene on the terrace of the Maṇiharmya palace, and the union of the two lovers—all these are a logical outcome of the superb invention of the poet.

There are other changes as well; the King's presence at the performance in heaven is unnecessary and hence it is done away with; at the same time, the poet has adduced a delightfully natural reason for the curse: Urvaśi's reply that she loved Purūravas. But the most important innovation, from the point of view of the development of the plot and which bears ample testimony to Kālidāsa's inventive genius is the version of the curse that he offers. The dramatist apparently follows the hint about Urvaśi's metamorphosis into a creeper, but there he parts company with his probable source. The way he has handled the episode of the curse of Bharata by the introduction of the उच्छ्राप of Indra, which makes the play so highly interesting, does very great credit to his magic genius. Bharata's curse deprives Urvaśi of her divine station, but is really a blessing in disguise, in so far as she can now enjoy the company of her mortal lover. Urvaśi's transformation into a creeper furnishes the dramatist with a golden opportunity, which he turns to very good account. He invents the pathetic figure of the demented King and the fourth act with its supreme lyrical height is the outcome of this innovation. The episode of the Vidyādhara girl, which is a novelty, thus becomes quite necessary.

Kālidāsa is absolutely original in the invention of the gem of reunion which plays so important a part in the play; besides reuniting the lovers, the loss and the recovery of the gem in the fifth Act lead to the discovery of the Prince, the brave Ayus, and the final removal of the curse, even as modified by Indra, through the arrival of Nārada, who brings Indra's message purporting to bestow

Urvaśi on the King, his comrade-in-arms, for life. The curse and separation are, according to our poet, a necessary evil because the love of Purūravas and Urvaśi was tinged with lust and earthly dross. Urvaśi's love is selfish to the core ; she abandons her newly born babe for the pursuit of her passion ; the King's fickleness and the petty jealousy of Urvaśi make it clear that their souls require some purging. The consummation of love after such a purging of the soul blessed with the discovery of the son, and sanctified by the presence of the divine sage Nārada is what the dramatist has achieved in the end. The fourth and the fifth Acts are thus the creation of his brain.

To sum up, Kālidāsa has completely overhauled and metamorphosed his originals, whichever they might have been. He has introduced new characters, new situations, and presented old ones in a new light. He has pruned off all the unnecessary and irrelevant incidents with the aid of his genius. Among the new characters introduced are the Queen, Nipuṇikā and the Vidūṣaka, Citra-ratha, the two pupils of Bharata, the Tāpasī, Nārada and other minor ones. They all play their part in the development of the plot.

One point deserves to be noted. Our poet makes Sarasvatī the author and Bharata the director of the play *Lakṣmīsvayamvara* : the originals, however, assign the authorship to Bharata himself. There is apparently no other object in introducing the change unless it be an echo of the sentiment that seems to be prominently present before the poet's mind, viz. 'सङ्गतं श्रीसरस्वत्योर्भूतयेऽस्तु सदा सताम्.'

THE PRĀKRṬ PASSAGES FROM ACT IV.

The authenticity or otherwise of these Prākṛt passages is the most controversial problem connected with the study of this play. On a careful study of the question, we are driven to the conclusion that these passages are spurious ; herein we follow the late Rao Bahadur S. P. Pandit. We shall try to establish the position we have taken by supplementing Mr. Pandit's arguments and by refuting the objections raised against his reasoning. We cannot,

however, do anything better, than begin by summarizing his arguments, as much as possible, in his own words.

(i) My authority for omitting the Prākṛt passages from Act IV is derived from six of the very best Mss. out of the eight collated and from one of the two commentators, Kāṭyavama, who knows nothing of these Prākṛt verses, dancing postures and the stage directions referring to them. He comments on the fourth Act without the slightest indication that the passages were there. This omission is particularly significant since it is his custom to give a full Sanskrit version of all Prākṛt sentences whether these occur in prose or verse.

(ii) These passages are in Prākṛt and are most of them intended to be chanted or recited by the King, who as an *uttama-pātra*, always speaks Sanskrit in the rest of the play.

(iii) Wherever they are intended to be chanted or spoken by the King, they are mostly tautological, containing the substance of Sanskrit verses immediately preceding or following them, which is a very suspicious circumstance against their genuineness. Thus, e.g., St. 7 is merely a repetition in Prākṛt of st. 1; st. 22 of st. 24; st. 24 is a mere tautology of the Sanskrit stt. 26 and 27 and so on.

Prof. Karmarkar has tried to show that these stt. are not tautological. We have shown in our notes how unsuccessful this attempt has been.

(iv) A great many of the Prākṛt verses though claiming to be parts of the King's soliloquy are full of descriptions and vague allusions and references in the third person to some one in his situation rather than to him distinctly; e.g., stt. 15, 29. As regards some others again, it is clear that they are not to be repeated by the King, and yet it is not plain whose parts they form; e.g., stt. 1 & 5.

(v) The strongest objection is that not only are none of them required in their respective places, but several of them appear to interrupt the free and natural flow of the sentiments as expressed in the Sanskrit passages.

(a) Professor Karmarkar considers 'most of the Prākṛt passages if not all, to be quite genuine.' Compare, e.g., his

remarks on st. 54 (= st. 26 of our Appendix I.), and st. 56, both of which are spurious according to him. This appears to us to be an extremely untenable position. One cannot, without being uncritical, maintain that the longer version is authentic and at the same time expunge every inconvenient passage as an interpolation.

(b) Prof. Karmarkar meets argument (i) above thus :—Raṅg. notices these passages and comments upon them, if not Kāṭ. We cannot always go by the majority of the mss. consulted in such a matter. This argument does not hold much water since Raṅg's is *all along* a longer version. A careful look at our foot-notes would reveal this fact. Are we then going to look upon his recension of the play as genuine? Prof. Karmarkar himself parts company with Raṅg. whenever he chooses. If we are not going to be guided by the evidence of Mss. which are, for aught we know, independent of one another what canons are we to follow in settling a text?

(c) His reasoning against (ii) above, that there should be no objection if the King utters some Prākṛt verses when under the influence of madness, is hardly convincing. We wish he could adduce some more convincing illustrations from the wide range of the Sanskrit Drama. The occasional Sanskrit vss. in the mouths of females are sanctioned, almost recommended, by the theorists (Cf. कार्यतश्चोत्तमादीनां कार्यो भाषाविपर्ययः॥योषित्सखीबालवेश्याकितवाप्सरसां तथा । वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा ॥' S. D. VI. 168-9), and they are preceded by a regular stage-direction 'संस्कृतमाश्रित्य'. Even if theorists were to sanction Prākṛt on some occasions madness would appear to be the last of such occasions; a person, who is not a master of himself, would naturally speak in his own tongue; most of us will recall the famous story of how the ingenious Nānā Phadnavis found out the mother-tongue of a great linguist, who visited the court of the Peshwa, and claimed to speak a number of languages with the same amount of fluency. Moreover, nothing could be more absurd than to make the King speak Sanskrit and Prākṛt alternately! And after this half-hearted attempt to justify the Prākṛt, Prof. Karmarkar gives up his case by shifting his position and maintains that the vss. were not intended for the King at all! (P. XII.).

(d) He meets (iii) by saying that the Stt. are not tautological, and even if they are, they can be attributed to the King's

madness. We have shown in our notes how unsuccessful this attempt has been (Cf. notes to stt. 18,31 of the Appendix); besides, it smacks of special pleading; Cf. his defence of st. 20 (= st. 12 of our Appendix I), where he remarks: 'The last verse [20] is an appeal to the peacock in a general way, while the present verse [21, viz. नीलकण्ठ] is a more pathetic appeal, emphasizing the reasons why the peacock of all others is likely to have seen her'.

(e) He meets (iv) and (v), by saying that the passages complained of have to be sung behind the curtain and not by the king. We have above seen how specious this argument is; besides, we have disproved this thesis in some specimen cases in our notes.

He then proceeds to advance independent proofs for the genuineness of these passages. (1) He maintains that so many passages cannot be said to be interpolated, especially when there is a method in the interpolation. He thus accounts for the omission of the passages: "Some copyist or critic who did not understand these passages which have no parallel elsewhere, took the safest course of eschewing them from the text and others seem to have followed him blindly". This is relying too much on our credulity! A copyist does not, and should not care to understand the passage, if he is merely a copyist; and as for a critic, we cannot join hands in wholly damning him like this! And this uncritical 'critic' is followed by others blindly!!

(2) 'It would be quite troublesome if not impossible for an actor to go on repeating all the passages without any break. At the same time, it would be too great a strain on the imagination of the audience if they are to believe that the king constantly moves from one place to another within a very short time by merely moving about the stage for half a minute or so. These passages which are to be sung behind the curtain, therefore mostly occur when the king is approaching an object or moving from one object to another'.

This is too great a strain on *our* imagination! To start by *presuming* that the passages are genuine and then to say that they must have been sung behind the curtain and must have been intended to give breathing time to the king who might be taxed, is hardly convincing. In this connection it is worth noting that even

on Raṅg.'s showing, the stanzas are sung by the king himself. Compare carefully his introductory remarks to stt. 6, 10, 13, 15, 16, 21, 26, 28 and 31. As for the latter part of the argument, we fail to see how it should be a strain on the imagination of the audience; Sanskrit Dramatic Theory does not recognize the Unities of Time and Space; if the lapse of a dozen years between two scenes, or the laying of one scene in heaven and of another on the earth, is not a strain on the imagination of the audience, why should this bogey be raised in this very simple scene laid in a forest, where the king moves a few steps from one part to another !

(3) The Nāṭyaśāstra, ch. 32, gives instances of 'such' songs. While illustrating the varieties of वृत्ता, certain Prākṛt stt. are cited in the N. Ś. We would not make bold to draw any conclusions from this circumstance alone; the N. Ś. has suffered from interpolations; and some parts of the work are much late. The date of the N. Ś., too, is not finally fixed.

We honestly believe that Prof. Karmarkar has not adduced any sound argument in favour of the authenticity of the passages. As a matter of fact, some of his arguments are half-heartedly advanced; we have already shown how he is not quite consistent in the stand he has taken.

There are, however, certain other considerations which go to show that these passages are not genuine. Prof. Keith aptly observes: 'The arguments against the authenticity of the verses are partly the silence of the theorists, the fact that the existence in Kālidāsa's time of Apabhramśa of the type found is more than dubious [Jacobi, *Bhavisattakaha*, p. 58; Bloch, *Vararuci und Hemacandra*, pp. 15 f.], that there is sometimes a degree of discrepancy between the verses and the prose of the drama, and that in many imitations of the scene (*Mālatīmādhava*, Act IX, *Bālarāmāyana*, Act V, *Prasannarāghava*, Act VI, and *Mahānāṭaka*, Act IV) there are no similar verses. These reasons are on the whole conclusive, and the problematic fact that the Prākṛit of the northern recension is better is not of importance.' (Sanskrit Drama, pp. 151-52).

To sum up, we demur to the supposition that the King moves out of the range of the eyes of the audience; such a supposition, besides being uncalled for, is ruinous to the scenic effect, which

requires the demented King to be before the audience every moment during the scene. He does not sing any of the Prākṛt stt., nor can they reasonably be said to be sung by others behind the curtain. For aught we know, our poet did not pen them.

What then is their genesis? We believe that in the hey-day of the Prākṛts and Apabhraṃśa, some Prākṛt poet exploited the golden opportunity and interpolated all this matter which must have naturally appealed to the audience of his day. This poet must certainly have been a man of genius, well-versed in the art of singing and dancing. The two mss. that contain the vss. must belong to the province where Apabhraṃśa was spoken, and Raṅg. probably obtained one of them for his commentary. This is, after all, a very plausible hypothesis in the present state of our knowledge of the problem, and we have only to wait for its verification in time to come.*

TIME AND PLACE OF THE DRAMATIC ACTION.

ACT I.

The scene is laid on the *Hemakūṭa* mountain. King Purūravas was returning after having attended on the Sun, when he heard the piteous cries of the Apsarases for help; he hastens to rescue Urvaśī from the hands of Keśin, who had fled in the North-east, while the Nymphs were to await his return on the Hemakūṭa.*

The time appears to be the *morning*, since the King is represented to be returning from the worship of the Sun when he learns of Urvaśī's capture.¹ The incidents in this Act take place on a *spring* day, as there are a number of references to that season² in the first three acts. Presumably the action—Urvaśī's rescue, the subsequent meeting on the Hemakūṭa, the arrival of Citraratha and the breaking of the party—took about a couple of hours of the morning of a day in Caitra.

* A further argument against the genuineness of the passages is the fact that Dr. Ryder who published a recension of the *Vikramorvaśīya* (in 1875) based on Dravidian Mss. was also led to omit the Prākṛit passages from the King's soliloquy.

* Note 'क पुनर्मी भवत्यः प्रातिपालयिष्यन्ति । एतस्मिन्हेमकूटाशिखरे । p. 6, l. 2.

1. Compare 'सूर्योपस्थानात्प्रतिनिवृत्तं पुनरवसं सासुपेत्य etc.' p. 4, l. 6.
2. Vide निषिञ्चन् माधवीमेतां लतां II, 4; 'प्रेक्षतां भवान् वसन्तावतारसूचकममिरामत्वं प्रमद्वनस्य, p. 36, l. 15; 'सुगन्धस्य च यौवनस्य च सखि मध्ये मधुश्रीः स्थिता II; 'वासायै हर संभृतं हरभिणा पौष्पं रजः II 20.

वि. क.

We must suppose that an interval of about a *week* separates the incidents in Act II from those of Act I. We must allow sufficient time for the love-longing of the King to grow to a degree when it could not escape detection by the Queen.³ Besides, some time must elapse before Urvaśī and her friends could be taught the *Sikhā-bandhana* lore by Bṛhaspati.

ACT II.

SCENE 1 :—The action takes place in the environs of the *Vimānoṣaṅga* palace, where the Vidūṣaka is fooled by the clever Nipunikā, who extracts from him the secret of the King's love for Urvaśī.⁴

SCENE 2 :—The incidents take place in the royal pleasure-grove, called Pramadavana, where the King has repaired to seek diversion.⁵

XXVI

The time is the morning from about 9 A.M. to past mid-day. The Vidūṣaka speaks of waiting until the King leaves the judgment-seat ;* thereafter they proceed to the garden ; the Vaitālika's song actually announces the rising up of the King's court.† The action closes a little after mid-day or thereabout, inasmuch as the Vidūṣaka speaks of his being hungry and it being high time for bath and meals, and the King also remarks that it is past mid-day.¹

ACT III.

The Scene of the Viṣkambhaka is laid in the Āśrama of Bharata. There is then a shifting of the scene and only a few of the incidents of the main Act take place in the palace of King

3. यतः प्रभृति भगवतः सूर्यस्योपस्थानं कृत्वा प्रतिनिवृत्तः ... शून्यहृदय इव लक्ष्यते p. 24, l. 18.

4. एतस्मिन्विरलजनसंपाते विमानोत्सङ्गपरिसरे स्थास्यामि. । p. 24, l. 8.

5. विविक्तादृते नान्यङ्गलुकस्य शरणमस्ति । तद्भवांश्चमदवनभागमादेशयतु । p. 34.

* वयस्य मया न साधु समर्थितमापत्प्रतीकारः किल प्रमदवनोद्यानप्रवेशः p. 34,

तथावच्चन्नभवान् वयस्यः कार्यासनाङ्गुलिच्छाति.....p. 24, l. 8.

† तिष्ठत्येष षष्ठे भागे त्वमपि दिवसस्यात्मनश्छन्दवर्ती' II. 1 एष कार्यासनाङ्गुलिच्छाति इत एवागच्छति वयस्यः p. 30, l. 4

1. समयः खलु स्नानमोजनं सेवितुम्; and गतमर्थं दिवसस्य. p. 70.

Purūravas.² The rest of the action, which is highly interesting, takes place on the terrace of the *Mañiharmya Palace*, where the Queen wants to fulfil her vow and worship the Moon in the company of the King.³

The conversation between the two pupils of Bharata appears to have taken place *the same evening*, after the return of the Guru from heaven. The play was to be performed on the same day,⁴ probably in the afternoon. The pupils speak of the time for the Upādhyāya's bath, evidently referring to the Sāyamsavana.⁵ We must allow an interval of a few days between the incident in the Viśkahbhaka and the events of the main scene, since some time must have elapsed between the Queen's slighting of the King's prostration and her being stung with remorse, so that she may make preparations for the vow. Besides, the Queen has already requested the King through Nipunikā; she only repeats her request through the Chamberlain.⁶ The action commences at about sun-set⁷, and later we have descriptions of the rise of the Moon and the advance of the night.¹ The day appears to be the fourth day of the dark half of the month, (which may not improbably be Caitra), known as संकष्टे चतुर्थी, which very probably is the *Vrata* that the Queen is observing. The moon, in that case, would rise some time about 9 P.M., the worship would take some time, the Queen would depart, and Urvaśī would be united with the King. They spend some time in the delightful moon-light, as if enjoying their honey-moon and then retire to rest.²

2. रमणीयः खलु दिवसावसानवृत्तान्तो राजवेश्मनि p. 76, l. 10.

3. मणिहर्म्येष्टे सुदर्शनश्चन्द्रः । तत्र संनिहितेन.....; 'तदादेशय मणिहर्म्येष्टमागम्' etc. p. 78.

4. ललिताभिनयं तमय मर्ता..... II, 18.

5. '.....अपराद्धाऽभिशेकवेला खलुपाथ्यायस्य p. 74, l. 21.

6. Compare ...व्रतसंपादनार्थं मया मानसुत्तुज्य निपुणिकासुखेन पूर्वं p. 76, l. 7.

7. Vide रमणीयः खलु दिवसावसानवृत्तान्त...; 'सन्ध्यामहलदीपिका विभजते...'
also III, 3, 4; आरोहतु भवान्प्रदीपावसररमणीयं मणिहर्म्यम् p. 78, l. 18.

1. Compare III. 6; भगवन् क्षुपानाथ and III. 7; अभिव्यक्तायां चन्द्रिकायां
..... p. 85; 'वयस्य रजन्या सह विजृम्भते मदनबाधा p. 86, l. 5.

2. 'भोः सेविताः प्रदीपारमणीयाश्चन्द्रपादाः ! समयः खलु ते वासगृहप्रवेशस्य.'
p. 106, l. 11.

ACT IV

The scene in the Praveśaka is laid somewhere in a heavenly region where it was now Citralekhā's duty to attend to the *upa-sthāna* or worship of the Sun.³ The main scene is enacted in the *Gandhamādana* forest, where the King and Urvaśī had gone for sport⁴, where she is subsequently transformed into a creeper, and where the distracted King carries on a vigorous search for her.

The time for the Praveśaka is *early morning*, a little before sunrise, on a day towards the *close of summer*.⁵ The main scene takes place a little later; the actual period of separation seems to be pretty long, as the King speaks of the rainy season (जलदसमय and प्रावृषेप्य लिङ्ग, p. 114) and refers to the separation as a long one.⁶

An interval of a *dozen years* or more separates the Praveśaka of Act IV from the third. The events in Act V. appear to have taken place soon after the King's return from the forest.* Prince Āyus was presumably born and committed to the charge of Cyavana when the king was engaged in the performance of a sacrificial session in the Naimiṣa forest¹; Urvaśī must have joined Purūravas at the end of the *sattra* and they must have then gone to the Gandhamādana. When in the fifth Act, Āyus is introduced to us, he is already sufficiently grown-up and must be presumed to be at least twelve years old.²

ACT V.

The scene of action is the royal palace in Pratiṣṭhāna. Incidentally, of course, other places are mentioned; e.g., the King had

3. ...इह भगवतः सूर्यस्य पादमलोपस्थानं वतंते p. 108, l. 9.

4. 'उर्वशी...राजर्षि...गृहीत्वा गन्धमादनवनं विहर्तुं गता'. p. 108.; तस्मिन्नेव कानने प्रियतमां विचिन्वन्..... p. 112, l. 1.

5. तदेहि उदयोन्मुखस्य भगवतः सूर्यस्योपस्थानं कुर्वः. p. 112, ll. 8-9; एतेन पुनः मेयोदयेनानर्थधीनो भविष्यति. p. 112; वसन्तानन्तरे उष्णसमये भगवान्सूर्यं मयोपचरितव्यः. p. 102, l. 15.

6. प्रियतमां विचिन्वन्नहोरात्रानन्तिबाहयति p. 112.1 Stt. IV. 8. 14; कथामियन्तं कालमवस्थिता मया विना भवती. p. 132, l. 12. सा त्वं प्रिये सहैषाः कथं मदीयं चिरवियोगम्. IV. 41.

* Compare the Vidūṣaka's opening speech (Act V.).

1. Mark the King's words : अन्यत्र नैमिषेयसत्त्वाद्विशुक्तोऽहमुर्वद्या &c. p. 146, l. 7.

2. Note Urvaśī's words : महान् खलु संबृतः p. 154, l. 13; 'एष गृहीतविद्य आयुः सोमं कवचहरः संबृतः p. 156, l. 9.

gone to the holy confluence of the Ganges and the Jumna, in the company of the queens.³ The incidents mentioned in the Act follow closely upon the King's return to the Capital. The time must be the morning, since the King is represented to have just finished his bath,⁴ when a vulture carries off the gem at a swoop. The rest of the action takes about a couple of hours.

The incidents in the play fall into two groups that are separated by a wide gulf of time. The action in the first three acts does not require more than a fortnight or so. A period of no less than a dozen years passes between the third and the fourth acts. This gulf has to be gauged from circumstantial evidence in our plays. No Father Time, as in a Shakespearean Interlude, arrives on the boards to intimate to the audience such exceptional lapse of time.

CRITICAL APPRECIATION

We have already seen that the *Vikramorvaśīyam* ranks next to the *Sākuntala* in point of dramatic excellence. We have also noticed the skill with which the poet has handled the sources in the construction of the plot. In our play, Kālidāsa shows a distinct advance in imagination; and the originality of his genius is revealed by the many highly interesting situations and characters he has created. From the point of view of plot construction, the play appears to be a little loose and clumsy. The action makes comparatively little progress in the long-drawn second and third Acts. The episode of the Queen's resentment and the subsequent reconciliation are not absolutely essential for the development of the central theme. The fourth Act apparently stands by itself; and the fifth, too, is more or less an appendage. These two acts, however, are linked together with the rest of the plot by means of the invention of the curse and the *Sangamaniya*. There is thus an internal thread running through all the incidents of the plot, although it is at times too subtle to bring about an easily intelligible unification.

From the point of view of the spectator, however, the play offers excellent opportunities for scenic display. The King moving

3. 'अद्य तिथिविशेष इति.....संगमे देवीभिः कृताभिषेकः.....' p. 138, l. 12.

4. ... कृताभिषेकः । तद्यावच्चमवतोलं क्रियमाणस्य..... p. 138, l. 13.

in his chariot, the beautiful nymphs clustered on the Hemakūṭa mountain, the meeting of the lovers on the moon-lit Maniharmya terrace, the wandering of the distracted King in the midst of the lovely sylvan atmosphere of the Gandhamādana, the sudden descent of Citraratha and Nārada through the fields of ether—all these have a variety and picturesqueness, which have no parallel elsewhere and which could not have failed to make a deep impression on the audience. The poet evinces great genius in very skilfully grouping these scenes. The highest scenic effect is attained in the scene where the hero and the heroine return to the capital borne on a cloud-balloon, contrived by Urvaśī, and having lightning flashes for its streamers and rain-bows for its pictures.

The chief charm of the *Vikramorvaśīyam*, however, is its excellent poetry, which reaches its high water mark in the fourth Act. The sentiment itself is highly suitable for the display of the poetic powers of Kālidāsa, who is unrivalled in the depiction of love¹; besides, the surrounding Nature herself inspires the poet to rise to the lyrical height which is matched only by the *Meghadūta*. Alexander Von Humboldt observes :

‘Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvaśī, is one of the most beautiful and poetical productions which have appeared in any time’.

To Kālidāsa Nature is fraught with endless significance. Several instances of how Nature is in sympathy with sorrow-stricken humanity are to be met with in the lament of Purūravas and elsewhere in his poetry².

The addresses of Purūravas to various natural objects like the cloud, the lotus, the river, the mountain and so on, embody, as it were, an expression of the poet's view that man can hold communion with Nature. That the poet's love for Nature was intense appears

1. Vide ‘एकोऽपि जीयते हन्त कालिदासो न केनचित् ।

शृंगारे ललितोद्गारे कालिदासत्रयी किमु ॥’ (राजशेखरः सक्तिसुक्तावलि)

2. Compare Sāk. IV. 11 उद्गलितदर्भकवला मृगाः परित्यक्तनतना मयूराः अपमृत्तपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः also IV. 8-9. etc. तस्याः प्रपन्ने समङ्गः खभावमत्यन्तमासीद्भुदितं वनेऽपि । Kumār. IV. 4. विललाप विकीर्णधूर्वजा समङ्गः खामिव कुर्वती स्थलीम् Raghu. XIV. 68.

from his making Purūravas, even when he is obsessed by his passion for Urvaśī, appreciate the beauty of Spring in his pleasure-grove* :—

अग्रे स्त्रीनखपाटलं कुरबकं श्यामं द्वयोर्भागयो-
र्बालाशोकमुपोदरागसुभगं भेदोन्मुखं तिष्ठति ।
ईषद्वद्धरजःकणाग्रकपिशा चूते नवा मञ्जरी
मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीःस्थिता ॥

One cannot here fail to see the accuracy and the closeness of the description of Nature, which is proverbially associated with the name of our poet. Dr. Ryder succinctly brings out this feature of Kālidāsa's poetry—'Kālidāsa's knowledge of Nature is not only sympathetic, it is also minutely accurate. . . . I have already hinted at the wonderful balance in Kālidāsa's character, by virtue of which he found himself equally at home in a palace and in a wilderness. I know not with whom to compare him in this ; even Shakespeare for all his magical insight into natural beauty, is primarily a poet of the human heart. That can hardly be said of Kālidāsa, nor can it be said that he is primarily a poet of natural beauty. The characters unite in him, it might almost be said, chemically.'

It will be seen from Dr. Ryder's remarks that the poet combines a minute knowledge of nature with a deep insight into the human heart, even like his Indra, who is पुरुषान्तरविद्. As he is a poet of Nature, so also is he a poet of the human heart. The motif of the jealousy of co-wives, which he so skilfully uses, more or less, in all his plays, bears eloquent testimony to this aspect of his art. His delineation of a courtesan's love—how she makes bold advances to her lover, how in the very first meeting she sits quite close to the king so as to evoke a well-merited reproof from the Vidūṣaka,* her lack of maternal affection which induces her to abandon her son for the gratification of her passion—shows how deeply he is acquainted with the springs of human feelings.

This inspired bard is endowed with a rich imagination and a delightfully playful fancy, which rightly entitle him to Jayadeva's tribute 'कालिदासं विलासः.' His many उत्प्रेक्षाs will abundantly bear

* That the King's love-infatuation has not blinded his appreciation of Nature can also be seen from the उत्प्रेक्षा in III. 6. (see Notes).

3. Vik. II. 7. See Notes for a detailed appreciation of the st.

'कथमिहैव युवयोस्तमितः सूर्यः' p. 102, l. 6.

5. Vide notes to IV. 31.

out the truth of this observation. To him the spotted antelope, squatting on the ground, is the glance which the *Kānanaśrī* casts to have a full view of the sylvan beauty.⁵

To King Purūravas, the river with its gentle ripples and its foamy sheet of water, appears to be his beloved, who has knit her charming eye-brows and who drags along her loosened garment, as she walks away in hurry and anger.⁶ The उत्प्रेक्षा is unique, and there is nothing like it elsewhere in *Kālidāsa*. Again, in II. 4., the southerly wind is beautifully conceived to be a lover who has two sweet-hearts, the *Mādhavi* and the *Kaundī*. How playfully indeed is the simple fact of the wind blowing against the creepers very suggestively represented in a highly romantic setting! Alexander Von Humboldt rightly observes :—

‘Tenderness in the expression of feelings and richness of creative fancy have assigned to him his lofty place among the poets of all nations’.

HIS STYLE

वाल्मीकेरजनि प्रकाशितगुणा व्यासेन लीलावती
वैदर्भी कविता स्वयं वृत्तवती श्रीकालिदासं वरम् ।
यासूतामरसिंहमाघनिकान् सेयं जरानीरसा
शून्यालङ्कारणा स्खलन्मुदुपदा कं वा जनं नाश्रिता ॥

Kālidāsa represents the highest pitch of elegance attained in Sanskrit style ‘of the elevated *Kāvya* character’. He writes in what is known as the *Vaidarbhī*⁸ style whose essentials are absence

6. For details, see Notes to IV. 28.

7. This st. is the epigram which is translated by Sir William Jones and the original of which was apparently not known to him and the loss whereof is deplored by Prof. Gajendragadkar in his Introduction to the *Śākuntala*, p. xxxvi, I. n. The translation of the st. runs as follows :— ‘Poetry was the sportful daughter of *Vālmiki*, and, having been educated by *Vyāsa*, she chose *Kālidāsa* for her bridegroom after the manner of *Vidarbha*; she was the mother of *Amara*, *Sundara*, *Sankha*, *Dhanika*; but now, old and decrepit, her beauty faded, and her unadorned feet slipping as she walks, in whose cottage does she disdain to take shelter’?

8. The *Vaidarbhī* style is thus defined :— ‘श्लेषः प्रसादः समता माधुर्यं सुकुमारता । अर्थव्याक्तिरुदारत्वमोजः कान्तिसमाधयः ॥ काव्यादर्श I. 41. ‘माधुर्यव्यञ्जकैर्वर्णै रचना ललितात्मिका ॥ अवृत्तिरल्यवृत्तिर्वा वैदर्भी रीतिरिष्यते ।’ S. D. IX. 2-3. अनन्यवृष्टिः श्रवणामृतस्य सरस्वतीविभ्रमजन्मभूमिः । वैदर्भीरितिः कृतिनामुदेति सौभाग्यलभप्रतिश्रुः पदानाम् ॥ Bilhana.

of compounds or their rare use, harmony of sound with sense, perspicuity (*Prasāda*), and force allied to beauty. That he is the greatest exponent of the Vaidarbhī style is beautifully pointed out in 'वैदर्भी कविता स्वयं वृत्तवती श्रीकालिदासं वरम्'

His writings are characterised by clearness, force, elegance and melody. He wields a very facile pen and is always at home in his subject, whether he wants to depict the love-scenes between his heroes and heroines, or wants to show them in sorrow and separation; he is equally successful in the description of pathos. The lamentation of Rati for her dead husband (Kumār. IV. 3-38), of Aja for his deceased Indumati (Raghu. VIII. 44-69) are notable instances of this power.

The ease with which the poet writes is unparalleled. Unlike Bhavabhūti, he is singularly sparing in the use of long compounds. He is very happy in the use of words and expressions. He is hardly ever prolix; he infuses a world of meaning into innocent-looking words (e.g. तस्यानुरागस्य; तादृशमनुरागम्; सखीजनस्ते किमुतार्द्र-सौहृदः) He is never monotonous, because he has a fine sense of propriety in the selection of a suitable style for various characters. The Vidūṣaka, e.g., makes an attempt at a high-flown language,⁹ which best suits his comic personality; he tries to show off his learning by references to mythological stories.¹⁰ As Prof. Keith points out, the Purohita in the Śākuntala 'argues at once in the best style of the philosophical sūtras'; similarly, the language which his female characters speak is free from long compounds and is exactly like what we meet with in ordinary life. 'This naturalness of speech that his characters display is in no small way responsible for the vivid realism that pervades his composition'¹¹.

Kālidāsa is unrivalled in the employment of the figures of speech; the Upamā, however, is his *forte*.¹² His similes are appropriate and accurate and seem to have been suggested to his mind without the slightest effort on his part. As examples of beautiful similes, we may mention among others: महात्पलं प्रत्युषसीव पद्मिनी (1. 5); सूत्रं मृणालादिव राजहंसी (1. 18); संगमे पूर्वदृष्टेव यमुना गङ्गाया विना (11. 15)

9. Vide 'भोः एष खण्डमोदकसश्रोक उदितो राजा द्विजातीनाम्' p. 80, l. 7.

10. Compare अङ्गल्याकामुकस्य महेन्द्रस्य वैद्य..... p. 38, l. 12.

11. Prof. Gajendragadkar's Introd. to the Śāk. p. lii.

12. Cf. उपमा कालिदासस्य भारवैरथगीरवम्। दण्डिनः पदलालित्यं मावे सन्ति त्रयो गुणाः ॥

वृक्षस्य वैद्युत इवाग्निरुपस्थितोऽयम् (V. 16) &c. Some of the excellent उत्प्रेक्षाऽ have already been noted. He employs other figures of speech to embellish his style, स्वभावोक्ति and अर्थान्तरन्यास being the most prominent. He is a master in the description of moving objects. He presents to us inimitably admirable pictures of these; compare, e.g., Vik. I. 4, which describes the chariot of Purūravas; Sāk. VII. 7-8; I. 7-8, which are oft-quoted instances of स्वभावोक्ति. His greatest claim to eminence in this department is his use of अर्थान्तरन्यास or generalisations, which are even more prominent than his similes. A number of these happy and pithy sayings, which are on the lips of every Sanskrit-knowing person, are given in Appendix III. "Kālidāsa has enriched the Sanskrit language with more quotable lines and expressions than any single author."

HIS HUMOUR.

One more delightful aspect of his writings is his occasional humour. It is refined and never coarse. The repartees of the Vidūṣakas and the mischievous pranks of the maids, of which the Vidūṣakas are usually butts, supply an inexhaustible fund of wit and humour. The Vidūṣaka pokes fun at himself when he suggests that he very much resembles a monkey.¹³ He is at times ready-witted and his remark 'दुरागतमिदानीं संवृत्तम्' (P. 66-1) is an instance in point.

To sum up, Kālidāsa very richly deserves the title of the Prince of Sanskrit poets. His polished diction, his apt similes, his sound echoing the sense, his melodious numbers, and their variation for avoidance of monotony, his graphic description of the beautiful and sublime in Nature, his vivid characterization and above all his suggestiveness and sense of proportion are worthy of the highest praise.

13. Compare आश्रमवासपरिचित एव शाखादृगः p. 154, l. 2. and on *Amaruśataka*. The late Mr. Pandit rightly calls him 'a careful, scrupulous and exact scholar'. His commentary is simple and brief, almost to a fault—स्पष्टोऽर्थः being a catch phrase of his. He has very carefully pointed out the various *Sandhis* etc. throughout the play. On the whole, his commentary almost always shows a sound judgment. It is worth noting that he alone has properly understood the import of the expression 'कमलनालायमानैरङ्गैः' (see Notes).

THE TWO COMMENTATORS.

Raṅganātha, who has a more elaborate version of the text before him, and who comments on the Prākṛt passages from Act IV, evinces a good knowledge of rhetoric and often quotes Bharata and other writers. We have not, however, been able to trace all the references to the extant Nāṭyaśāstra. Compare his defence of 'मिनाश', in IV. 10, (Vide Notes). However, he betrays a singular weakness in grammar. He usually gives a *chāyā* of the whole of the text he comments upon. His explanations are at times quite good ; but at times they are equally fanciful. He records a number of alternative readings, without pronouncing his judgment upon them.

In the concluding st. of his commentary, Raṅganātha tells us that he wrote his commentary in 1712 (Vikrama Samvat 'नयनधरणि-मूढमृतेऽब्दे'), i.e. 1656 A.D. His father's name was Bālakṛṣṇa, and he was born in the family of Śrīmbekara (श्रिम्बेकरोपनामश्रीरङ्गनाथतनू-जने: । श्रीबालकृष्णविदुषो जगज्जानातु पुस्तकम् ॥).

Kāṭayavema was the minister of the Redḍi prince, Kumāragiri of Koṇḍaviḍu about 1400 A. D. and hence he calls his commentary कुमारगिराजीय. From the introductory stt. of his commentary on the Śākuntala, we learn that his name was Vema (Bhūpāla), that his father's name was Kaṭa and that Kāṭaya was the name of an ancestor of his. He has commentaries on all the three plays of Kālidāsa,

CHARACTERIZATION

The simplicity of the plot of the Vikramorvaśīyam does not much admit of characterization. The superhuman character of some of the personages and situations in the play invests it with an unnatural element, which is no small disadvantage for the proper delineation of character. Besides, a Sanskrit drama is more or less conventional, and it leaves little scope for characterization. Kālidāsa, however, has well succeeded in surmounting these difficulties as will be seen from the following sketches of some of the important characters in the play.

PURURAVAS

Purūravas, the hero of the play, appears to be moulded after the Dhīrodatta Nāyaka type of Sanskrit dramas. He is a brave warrior ; even Mahendra entrusts to him the command of heavenly armies. But his personality is a bit heavy and inactive. His val-

ant rescue of Urvaśī from the formidable Keśin apart, he appears to have done practically nothing to secure Urvaśī beyond pining and weeping. He is fickle also ; while in the company of Urvaśī, he begins to glance amorously at a Vidyādhara girl and offends his beloved. His piteous lament in Act IV, though it shows him as too helpless and void of self-control, does not fail to evoke some genuine sympathy and admiration for him. At least once in life he has loved sincerely ; and all the same he does not fail in his regard towards his Queen consort. He is courteous and respects sages like च्यवन, whom he sends his obeisance. One more delightful trait of his character is seen when he is ready to renounce his royal glory in favour of his son, when eternal separation from Urvaśī is imminent. An ideal hero Purūravas certainly is not ; but he has faults as well as virtues, which shine all the more on account of his almost unrivalled sense of modesty.

URVASI

The heroine of the play is a celestial courtesan ; she is also something more ; as her friend describes her, she is the tender weapon of Indra, the very ornament of heaven. She often behaves like a courtesan : makes bold advances and takes undue liberties with the king. Yet her love for him is sincere ; without him she could not live ; even though she knows that the King is attached to her co-wife (प्रियकलत्रो राजर्षिः p. 98-12), her love does not lessen ; in thinking of him she even fails in her heavenly duties and sacrifices her motherly affection for the sake of her lover. Prof. Keith points out that her love was selfish, which even goes to the length of sacrificing a mother's love for the sake of passion. Be it as it may, her just appreciation of Queen Ausinari's beauty and dignity shows her freedom from jealousy ; moreover, when in the last scene, she reminds her son of his duty towards the senior queen (ज्येष्ठमातरमभिवन्दस्व) we come to know how noble she is. Though a courtesan, she has an excellent sense of honour and feminine dignity, as is seen when she characterizes her bold advances as 'अयं मे अपहृस्तितलज्जो व्यापारः' (p. 40, ll. 7-8) knowing that she was helpless before the shafts of मनसिज.

Her superhuman powers, however, divest her character of much of its human interest. Prof. Keith rightly contends that 'her (Urvaśī's) magic power to watch her lover unseen and to overhear his conversation is as unnatural as the singular lack of material

affection which induces her to abandon forthwith her child rather than lose her husband’ (Sanskrit Drama, p. 156). In fact, this runs counter to the Nāṭyaśāstra canon, which lays down that happen to be associated with mortals, either out of their sweet will celestial beings should behave just like human beings when they or owing to some curse etc. Compare “ यदा मानुषसंयोगो दिव्यानां योषितां भवेत् । तदा सर्वे प्रकृतीव्या ये भावा मानुषाश्रयाः ॥ शापाद्भ्रंशस्तु दिव्यानामङ्गनानां यदा भवेत् । कार्यो मानुष्यसंयोगस्तथा चैवोपसर्पणम् ॥ ये भावा मानुषाणां तु यद्वत् यच्च चेष्टितम् । तत्सर्वं मानुषं प्राप्य कार्यं दिव्यैरपि द्विजाः ॥ ” (N. Ś. XXIV, 314-15, 318).

We must own that Kālidāsa here has not strictly followed the rules of Sanskrit dramaturgy. But after all, are there no limits to the process of humanizing an utterly superhuman character? All the same one cannot fail to note that Urvaśī is a fine character, a paragon of beauty, sincere in her love, and above all, though a courtesan, worthy of all the respect that a queen deserves.

VIDUṢAKA

Mānavaka, as his name suggests, is a short man ; though the friend of the king, he is too gullible. He is cheated out of his secret by the clever Nipunikā, and thereby causes no little trouble to his friend. Besides, he is very unwary and further enhances the King’s difficulties by losing his love-letter at the most critical hour. He is a Brāhmaṇa to the core ; he pronounces serious blessings when Urvaśī and Āyus bow to him ; he believes that the words of a Brāhmaṇa must come true and takes delight in the fact that the Moon is द्विजातीनां राजा ; the delicacies of the kitchen are the be-all and end-all of his life. He has, however, a good sense of humour and does not spare himself in his jokes. His humour, however, is never coarse and his jests, though stale, have some liveliness about them, e.g. his joke छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो धीवरो भणति धर्मो मे भविष्यतीति’ when the Queen tries to make a virtue of necessity causes no little humour. His ideals are very simple, and given the satisfaction of his palate, he does not aspire even after the joys of स्वर्ग ‘where there is nothing to eat or drink’. He is, however, a very sincere friend, and shows a wonderful sense of propriety, when he quietly retires leaving his friend alone with his beloved.

AUSINARI

The Queen makes an impression of superb dignity and nobility of heart. She prays for the success of her husband's love-affair and wishes to keep affectionate relations with the King's beloved. She does not figure much in the drama, but the few glimpses that we get into her character leave a delightful impression of an Aryan wife.

CITRALEKHA

Citralkhā, the friend of Urvaśī, is a very clever lady ; at the same time, she is delightfully mischievous and her playful pranks, when Urvaśī is most anxious about the success of her love, create some gentle yet pleasing humour. She is a woman with insight, easily detects her friend's 'falling in love' and appreciates the beauty of the king's palace, which she characterizes as परिवर्तितमिव कैलासशिखरम्. Her concern for Urvaśī is indeed very great as is seen from the prologue to Act IV and one does not fail to miss her presence in Act V when Rambhā takes the lead in celebrating the festivities of the Prince's यौवराज्याभिषेक.

A NOTE ON THE CONSTITUTED TEXT

The text of this edition is based on a critical study of the MSS collations of the *Vikramorvaśīyam* available in the edition of S. P. Pandit (Bombay Sanskrit Series No. XVI, 3rd edition, Bombay 1901) and that of Dr. Friedrich Bollensen (St. Petersburg, 1846), who has also made use of the MSS collation used by Robert Lenz in his edition of the play (vide Apparatus criticus ad Urvasiam, Berolini, 1834). We have also used the text commented upon by Raṅganātha in the Nirmayasagar edition of the play. Lastly, we have consulted readings from MSS of Kāṭayavema's text and commentary given in Prof. C. D. Shastri's edition of the play, Lahore, 1929) though the printed text in Prof. Shastri's edition is not always that of Kāṭayavema).

In settling the text we have followed the well accepted principles of depending entirely upon the evidence of the MSS (vide Dr. Sukthankar's Prolegomena to the critical edition of the Mahābhārata). Where all MSS agree, of course no doubt need have arisen regarding the authenticity of the text ; in the case of divergence of MSS we have followed the evidence of the majority ; and in the case of MSS arranging themselves equally, or fairly equally

on two opposite sides—i.e. in the case of real dispute—we have preferred the reading of the Kāṭayavema recension of the play, which represents the shorter and the more reliable text (while Raṅganātha appears to follow the longer version, which is also represented in Dr. Bollensen's edition).

For the sake of the more inquisitive student, we have noted important v. l. in the footnotes to the text. In this connection we have used the following abbreviations :—

B = Bollensen's edition (St. Petersburg, 1846).

K = Kāṭayavema (Prof. C. D. Shastri's edition, Lahore, 1929).

P = S. P. Pandit (BSS. XVI).

R = Raṅganātha (Nirṇayasagar edition).

As a result of all this we can claim that our text is as little eclectic as possible.

One more feature of our text needs mention. The MSS show no uniformity in spelling; so much is this the case that one and the same MS spells the same word differently in different places. Such variations are overlooked, and we have followed the healthy principle of normalising the text; e.g. we invariably use देह् (not देह), वृद्ध (not वृच्छ) and so on.

DRAMATIS PERSONÆ

MALES

सूत्रधारः—The stage-manager.

पारिपाश्वकः—An actor, an assistant to the Sūtradhāra.

पुरुवरस्—King of Pratiṣṭhāna, the Hero of the play.

माणवकः—The Vidūṣaka, the confidant of the King.

आयुस्—The son of Purūravas.

नारदः—A divine sage, son of Brahmā.

चित्ररथः—King of the Gandharvas.

कञ्चुकिन्—The chamberlain.

पल्लवः } —Two pupils of the sage Bharata.
गालवः }

FEMALES

उर्वशी —A heavenly nymph the Heroine of the play.

चित्रलेखा —Another nymph, her confidante.

सहजन्या, रम्भा } —Other nymphs, companions of Urvaśī.
मेनका, अप्सरसः }

देवी —The queen of Purūravas and daughter of the king of Kāśī.

निपुणिका —A maid of the Queen.

तापसी —A Female ascetic named Satyavatī.

परिजनः—Maid-servants of the Queen.

यवनी —A female attendant of the King.

OTHER CHARACTERS MENTIONED

इन्द्रः—The lord of the gods and king of heaven.

केशिन् —A demon.

भरतः—A holy sage, the traditional founder of the Indian drama.

अथ

विक्रमोर्वशीयम् ।

प्रथमोऽङ्कः ।

वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी

यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।

अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते

स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥ १ ॥ ५

(नान्यन्ते ।)

सूत्रधारः—अलमतिविस्तरेण । (नेपथ्याभिमुखमवलोक्य ।)

मारिष इतस्तावत् ।

(प्रविश्य)

पारिपार्श्वकः—भाव अयमस्मि ।

१०

TRANSLATION

ACT I

He whom (the seers) describe in the Upaniṣads as the One Spirit that remains after pervading heaven and earth ; he, of whom the epithet *Īśvara* (Supreme Lord), not applicable to anyone else, is literally true ; he, who is sought within by those who long for salvation, (and) who restrain the vital airs, *Prāṇa* and others—may that Eternal One, easily attained through steady devotion and contemplation, grant you the highest beatitude ! (1)

(*At the end of the Benediction.*)

SŪTRADHĀRA : Enough of prolixity. (*Looking towards the curtain*) Ho ! Māriṣa, come here.

(*Entering.*)

PĀRIPĀRŚVAKA : Here I am, Sir.

१ Reading of R. K. omits it.

वि. १

सूत्रधारः—मारिष बहुशस्तु परिषदा पूर्वेणां कवीनां दृष्टेः प्रयोगबन्धः । सोऽहमद्य विक्रमोर्वशीयं नामापूर्वं नाटकं प्रयोक्ष्ये ॥ तदुच्यतां पात्रवर्गः स्वेषु स्वेषु पाठेष्वसंमूढैर्भवितव्यमिति ।

पारिपार्श्वकः—यदाज्ञापयतिः भावः । (इति निष्क्रान्तः)

५ **सूत्रधारः**—यावदिदानीमार्यमिश्रान्विज्ञापयामि ।
(प्रणिपत्य)

प्रणयिषु वा दाक्षिण्यादथ वा सद्गस्तुपुरुषबहुमानात् ।
शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ॥ २ ॥
(नेपथ्ये)

१० परितापदु परितापदु जो सुरपखवादी जस्स वा अम्बरअले गदी अस्थि । (परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बरतले गतिरस्ति ।)

सूत्रधारः—(कर्णं दत्त्वा) अये किं नु खलु मद्भिज्ञापनानन्तरं कुररीणामिवाकाशे शब्दः श्रूयते ।

१५ (विचिन्त्य) भवतु । ज्ञातम् ।

ऊरुद्भवा नरसखस्य मुनेः सुरखी
कैलासनाथमुपसृत्य निवर्तमाना ।

बन्दीकृता विबुधशत्रुभिरर्धमार्गे

क्रन्दत्यतः शरणमप्सरसां गणोऽयम् ॥ ३ ॥

२०

(इति निष्क्रान्तः)

ग्रस्तावना ।

१ B. R. however, we follow K. परिषदेणां कवीनाम् दृष्टर-
सप्रबन्धा । २ सोहमद्य कालिदासग्रथितं विक्रमोर्वशीयं नाम त्रोटकम् । ३ स्वेषु
स्थानेष्ववहितैर्भवद्भिवितव्यम् B. ४ After श्रूयते R. reads: मत्तानां कुसुमरसेन
षट्पदानां शब्दोऽर्थं परभृतनाद एष धीरः । आकाशे सुरगणसेविते समन्तात्कि-
नार्यः [v. l. किंनर्यः noticed by R.]. कलमधुराक्षरं प्रणीताः ॥ ३ ॥
५ करुणम् (B. K.).

प्रथमोऽङ्कः ।

SŪTRA. : Māriṣa, the audience has often witnessed the plays of old dramatists. I, therefore, will to-day exhibit one not hitherto represented, the drama named Vikramorvaṣīyam. Let the band of actors, therefore, be told to be attentive to their respective parts.

PĀRI : As your honour commands. [*Exit.*]

SŪTRA. : I shall now request the honourable gentlemen here. (*With a bow.*)

Either through courtesy for us, your humble friends, or through your respect for the excellent hero of the plot (of the play), you will please listen with attentive minds to this composition of Kālidāsa. (2)

(*Behind the Scenes.*)

May he help us, may he help us, whoever is a friend of the gods or whoever can travel in the region of the sky !

SŪTRA. : (*Listening*) What sound is it that is heard in the sky like the cry of the female ospreys as soon as I have finished my request ! (*Meditating*) Ah yes, I (now) understand it.

The celestial nymph, born of the thigh of the sage, the friend of Nara, while returning after she waited upon the Lord of Kailāsa, has been captured in the midway by the enemies of the gods.—That is why this troop of Apsarasas is crying for help. (3) [*Exit.*]

(*End of the Prologue.*)

(ततः प्रविशन्त्यप्सरसः ।)

सर्वाः—परित्ताअदु परित्ताअदु जो सुरपख्खवादी जस्स वा अम्बरअले गदी अस्थि । (परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बरतले गतिरस्ति ।)

५ (ततः प्रविशत्यपटीक्षेपेण राजा पुरुरवा रथेन सूतश्च ।)

राजा—अलमाक्रन्दितेन । सूर्योपस्थानात् प्रतिनिवृत्तं पुरुरवसं मामुपेत्य कथ्यतां कुतो भवत्यः परित्रातव्या इति ।

रम्भा—असुरावलेवादो । (असुरावलेपात् ।)

राजा—किं पुनरसुरावलेपेन भवतीनामपराद्धम् ।

१० **मेनका**—सुणादु महाराओ । जा तवोविसेसपरिसड्किदस्स सुउ-
मारं पहरणं महिन्द्रस्स । पच्चादेसो ख्वगव्विदाए सिरीए । अलङ्कारो
सग्गस्स । सा णो पिअसही उव्वसी कुबेरभवणादो पडिणिवट्टमाणा समा-
वत्तिदिट्ठणे हिरण्णउरवासिणा केसिणा दाणवेण चित्तलेहादुदीआ अध्व
पथं ज्जेव्व बन्दिग्गाहं गहिदा (शृणोतु महाराजः । या तपोविशेषपरि-

१५ शङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य । प्रत्यादेशो रूपगर्वितायाः
श्रियः । अलङ्कारः स्वर्गस्य । सा नः प्रियसख्युर्वशी कुबेरभवनात्प्र-
तिनिवर्तमाना समापत्तिदृष्टेन हिरण्यपुरवासिना केशिना दानवेन
चित्रलेखाद्वितीया अर्धपथ एव बन्दिग्राहं गृहीता ।)

राजा—अपि ज्ञायते कतमेन दिग्भागेन गतः स जाल्म इति ।

२० **सहज्या**—पुव्वुत्तरेण । (पूर्वोत्तरेण ।)

राजा—तेन हि विमुच्यतां विषादः । यतिष्ये वः सखीप्रत्यानयनाय ।

रम्भा—सरिसं खु सोमादो एक्कन्दरस्स (सदृशं खलु सोमादे-
कान्तरस्य ।)

(Then enter the heavenly nymphs.)

ALL : May he help us, may he help us, whoever is a friend of the gods or whoever can travel in the region of the sky !

(Then enter with a toss of the curtain, King Purūravas in a chariot and the charioteer.)

KING : Stop crying aloud; coming to me, Purūravas, who am returning after having waited upon the sun, please to tell me whence your ladyships seek protection.

RAMBHĀ : From the outrage of the demons.

KING : But in what way has the outrage of the demons given you offence ?

MENAKĀ : May Your Majesty listen. That dear friend of ours, Urvaśī, who is the delicate weapon of the great Indra when he is alarmed by the excellence of the penance (of others), who eclipses Lakṣmī, proud of her beauty, and who is the ornament of Heaven, has been taken prisoner along with Citra-lekhā just in the midway by the demon Keśin, living in Hiranyapura, who was seen all of a sudden (by us), while returning from the abode of Kubera.

KING : Do you know in which direction the miscreant is gone ?

SAHAJANYĀ : In the north-east.

KING : Then give up sorrowing. I will endeavour to restore your friend (to you).

RAMBHĀ : That is worthy of the descendant of the Moon only one degree removed.

राजा—क्व पुनर्मा भवत्यः प्रतिपालयिष्यन्ति ।

सर्वाः—इमस्मिं हेमकूडसिहरे । (एतस्मिन्हेमकूटशिखरे ।)

राजा—सूत ऐशानीं दिशं प्रति चोदयाश्चानाशुगमनाय ।

सूतः—यदाज्ञापयत्यायुष्मान् (इति यथोक्तं करोति)

५ राजा—(रथवेगं निरूपयन्) साधु साधु । अनेन रथवेगेन पूर्व-
प्रस्थितं वैनतेयमप्यासादयेयं किं पुनस्तमपकारिणं मन्त्रेणः । तथा हि

अग्रे यान्ति रथस्य रेणुर्वदमी चूर्णीभवन्तो घना-
श्चक्रभ्रान्तिररान्तरेषु जनयत्यन्यामिवारावलीम् ।

चित्रन्यस्तमिवाचलं हयशिरस्यायामवचामरं

१० यद्यग्रे च समं स्थितो ध्वजपटः प्रान्ते च वेगानिलात् ॥४॥

(निष्क्रान्तो रथेन राजा सूतश्च ।)

रम्भा—हला गदो राएसी । ता अहोवि जघासंदिष्टं पदेसं संक-
मामो । (हला गतो राजर्षिः । तद्वयमपि यथासन्दिष्टं प्रदेशं
संक्रामामः ।)

१५ शेषाः—तथा । (तह) (इति सर्वाः शैलावतरणं नाटयित्वा स्थिताः ।)

रम्भा—अवि णाम सो राएसी समुद्धरे णो हिअअसहं । (अपि-
नाम स राजर्षिः समुद्धरेन्नो हृदयशल्यम् ।)

मेनका—हला मा दे संसओ होदुं । उवट्ठिसंपराओ महिन्दो वि
मइझमलोआदो सबहुमाणं आणाविअ तं एव्व विअअसेणामुहे
२० णिओजेदि । (हला मा ते संशयो भवतु । उपस्थितसंपरायो महेन्द्रोऽपि
मध्यमलोकात्सबहुमानमानाय्य तमेव विजयसेनामुखे नियोजयति ।)

रम्भा—सव्वहा इह विअई भोदु । (सर्वथा इह विजयी भवतु)

KING : But where will your ladyships wait for me ?

ALL. On this peak of the Hemakūṭa.

KING : Charioteer, drive the horses fast towards the north-east.

(He acts accordingly.)

KING : *(Marking the speed of the chariot)*. Well done, well done ! with this speed of the chariot, I may overtake even Garuḍa although he had a start ; with what ease then that offender of Indra ! for,

These clouds pulverized (by the wheels) fly in front of the chariot like dust ; the revolution of the wheels produces, as it were, another series of spokes in the intervals of the spokes ; the long chowries on the heads of the horses are motionless as if drawn in a picture and the banner-cloth rests evenly between the point of the flag-staff and its own end, owing to the wind produced by the speed. (4)

(Exeunt the King in a chariot and the charioteer.)

RAMBHĀ : Friends, the royal sage is gone. Let us, too, repair to the spot fixed upon.

THE REST : Just so. *(They wait after gesticulating descent on the mountain.)*

RAMBHĀ : Will the royal sage extract this dart from our hearts ?

MENAKĀ : Friend, don't you entertain any doubt. Even the great Indra, when war is imminent, invites him alone from the middle world, with great respect, and appoints him at the head of his conquering army.

RAMBHĀ : May he, at all events, be victorious in this case !

सहज्या—(क्षणमात्रं स्थित्वा) हला समस्ससव समस्ससव ।
 एसो उच्चलिदहरिणकेदणो तस्स राएसिणो सोमदत्तो र्हो दीसदि ।
 ण खु एसो अकिदथ्यो णिवत्तिस्सदि । (हला समाश्वसित समाश्वसित ।
 एष उच्चलितहरिणकेतनस्तस्य राजर्षेः सोमदत्तो रथो दृश्यते । न खलु
 ५ एषोऽकृतार्थो निवर्तिष्यते ।)

(सर्वा उच्चक्षुषो विलोकयन्ति ।)

(ततः प्रविशति रथाह्वो राजा सूतश्च चित्रलेखावलम्बितहस्ता भयनिमी-
 लिताक्षी उर्वशी च)

चित्रलेखा—समस्ससदु समस्ससदु पिअसही । (समाश्वसितु
 १० समाश्वसितु प्रियसखी ।)

राजा—सुन्दरि समाश्वसिहि समाश्वसिहि ।

गतं भयं भीरु सुरारिसंभवं

त्रिलोकरक्षी महिमा हि वज्रिणः ।

तदेतदुन्मीलय चक्षुरायतं

१५ महोत्पलं प्रत्युषसीव पद्मिनी ॥ ५ ॥

चित्रलेखा—अम्हहे कहं ऊससिदमेत्तजीविदा अज्जवि सण्णं ण
 पडिवज्जदि । (अहो कथमुच्छ्वसितमात्रजीविता अद्यापि संज्ञां न
 प्रतिपद्यते ।)

राजा—बलवदत्रभवती परिव्रस्ता । तथा हि^३

२० मुञ्चति न तावदस्याः कम्पं कुसुमसमबन्धनं हृदयम् ।

पश्य हरिचन्दनेन स्तनमध्योच्छ्वासिना कथितम् ॥ ६ ॥

१ निशावसाने नलिनीव पङ्कजम् (R. B.). २ संभाविद० (R. B.).

३ 'अपि च । मन्दारकुसुमदाम्ना गुरुरस्याः सूच्यते हृदयकम्पः । मुहुस्स्वसता
 मध्ये परिणाहवतोः पयोधरयोः ॥ (R. B.). ४ मुञ्चति न तावदस्या भयकम्प-
 कुसुमकोमलं हृदयम् । सिचयान्तेन कथंचित्स्तनमध्योच्छ्वासिना कथितः. (R. B.
 & Calcutta ed. as noted by Pandit. We follow the unanimous
 mss. reading).

SAHAJANYĀ : (*Pausing for a while*) Cheer up, cheer up, friends ! Here is in sight the royal sage's chariot, (named) Somadatta, with its flag bearing the symbol of the deer, streaming on high. Surely he could not have returned without accomplishing his object.

(*All look with upturned eyes.*)

(*Then enter the King seated in a chariot, the charioteer and Urvaśī, with her eyes closed in fright, and supported by Citralekhā.*)

CITRA. : Let my dear friend take heart.

KING : Take heart, take heart, fair lady.

O timid lady, the fear arising from the foe of the gods has vanished, for the greatness of the wielder of the thunderbolt (Indra) guards the three worlds. Open then these long eyes (of yours) just like a lotus-plant blowing open big lotuses at day-break. (5)

CITRA. : Alas ! how is it that she whose being alive is known only from her hard breathing, does not even now regain consciousness !

KING :

Her ladyship is terribly frightened. For, look ! Her heart, tender like the stem of a flower, does not as yet give up its tremor, which is indicated by the (yellow) sandal paste throbbing between her breasts. (6)

चित्रलेखा—हला उव्वसि पज्जवथ्यावेहि अत्ताणं । अणछ्छरा
विअ मे पडिहासि । (हला उर्वशी पर्यवस्थापयात्मानम् । अनप्सरेव
मे प्रतिभासि ।)

(उर्वशी प्रत्यागच्छति ।)

राजा—(सहर्षम् ।) अयि प्रकृतिमापद्यते ते प्रियसखी । पश्य
आविर्भूते शशिनि तमसा मुच्यमानेव रात्रि-
नैशस्यार्चिर्दुर्भुज इव छिन्नभूयिष्ठधूमा ।
मोहेनान्तर्वरतनुरियं लक्ष्यते मुक्तकल्पैः
गङ्गा रोधःपतनकलुषा गृह्णीतव प्रसादम् ॥ ७ ॥

चित्रलेखा—सहि वीसब्धा होहि । पराभूदा खु तिसपरिपन्थिणो
हदासा । (सखि विश्रब्धा भव । पराभूताः खलु त्रिदशपरिपन्थिनो
हताशाः)

उर्वशी—(चक्षुषो उन्मील्य) किं पहावदंसिणा महिन्देण । (किं
प्रभावदर्शिना महेन्द्रेण ।)

चित्रलेखा—ण महिन्देण । महिन्दसरिसाणुभावेण इमिणा
राएसिणा पुरुरवसेण । (न महेन्द्रेण । महेन्द्रसदृशानुभावेन अनेन
राजर्षिणा पुरुरवसा ।)

उर्वशी—(राजानामवलोक्य । आत्मगतम्) उवकिदं खु दाणवेहिं ।
(उपकृतं खलु दानवैः ।)

राजा—(प्रकृतिस्थामुर्वशीं निर्वर्ण्य । स्वगतम्) स्थाने खलु
नारायणमृषिं विलोभयन्त्यस्तदूरुसंभवामिमां दृष्ट्वा व्रीडिताः सर्वा
अप्सरस इति । अथ वा नेयं तपस्विनः सृष्टिर्भवितुमर्हति । तथा हि

१ R reads 'चित्रलेखे दिष्ट्या वर्धसे ।' after (सहर्षम्). २ रिच्यमाना
(R. B.). ३ मुच्यमाना (R. B.). ४ आवण्णाणुकम्पिणा महाराएण
पडिहदा (R. B.)

CITRA. : Friend Urvaśī, compose yourself. You appear to me to behave like one who is not a celestial nymph.

(*Urvaśī regains consciousness.*)

KING : (*Joyfully*)

Ah, your friend is coming to herself. Look ! This fair-bodied one, almost entirely relieved of her mental stupor, appears like the night that is being left by darkness on the appearance of the moon, or like the flame of a nocturnal fire mostly devoid of smoke, or like the Ganges regaining clearness after being rendered turbid on account of the crumbling of her banks. (7)

CITRA. : Friend, take courage. The accursed foes of the gods have certainly been defeated.

URVAŚĪ : (*Opening her eyes*) (Are they defeated) by the great Indra who sees by his miraculous power ?

CITRA. : Not by the great Indra, but by this royal sage, Purūravas, whose might is equal to that of Mahendra.

URVAŚĪ : (*Looking at the King ; to herself.*) The demons have indeed done me a favour.

KING : (*Observing closely Urvaśī, who has completely recovered ; to himself*). It was but quite proper that all the heavenly nymphs, who had been seducing the sage Nārāyaṇa, blushed on seeing this lady who was produced from his thigh. Or she cannot possibly be the creation of an ascetic. For,

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः
 शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।
 वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
 निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥८॥

५ उर्वशी—हला सो सहीजणो कहिं खु भवे । (हला स सखीजनः
 कुत्र खलु भवेत् ।)

चित्रलेखा—अभअदाई महाराओ जाणादि । (अभयदायी
 महाराजो जानाति ।)

राजा—(उर्वशीमवलोकयन् ।) महति विषादे वर्तते । पश्यतु भवती
 १० यदृच्छया त्वं सकृदप्यवन्ध्ययोः

पथि स्थिता सुन्दरि यस्य नेत्रयोः ।
 त्वया विना सोऽपि समुत्सुको भवेत्
 सखीजनस्ते किमुंताद्रसौहृदः ॥ ९ ॥

उर्वशी—(अपवार्य ^३) अहिजादं खु से वअणं । अहवा चन्दादो
 १५ अमिअंति किं एध्य अछछरिअं । (प्रकाशम् ।) अदो एव्व णं पेखिखुदुं
 तुवरदि मे हिअअं । (अभिजातं खल्वस्य वचनम् । अथ वा चन्द्रादमृत-
 मिति किमत्राश्चर्यम् ।) (प्रकाशम् ।) अत एवैनं प्रेक्षितुंवरते मे हृदयम् ।

राजा—(हस्तेन दर्शयन् ।)

एताः सुतनु मुखं ते सख्यः पश्यन्ति हेमकूटगताः ।
 २० प्रेत्यागतप्रसादं चन्द्रमिवोपप्लवान्मुक्तम् ॥ १० ॥

चित्रलेखा—हला पेख । (हला प्रेक्षस्व ।)

उर्वशी—(राजानं सस्पृहं पश्यन्ती ।) समदुखलो पिबइव्व मं
 णयणेहिं । (समदुःखः पिबतीव मां नयनाभ्याम् ।)

१ कान्तप्रभः K also K. P. & D. R. २ रूढ (B. against mss. evidence). ३ आत्मगतम् (B). ४ उत्सुकनयना लोकाः (R.); उन्मुख-
 (B.)-both against all mss.

In the act of creating her, was it the moon, that sheds loveliness, who was the Creator ! Or was it Cupid himself, who concerns himself solely with the sentiment of love ! Or was it the month which has a wealth of flowers ! (For) how could the old sage, dull owing to his study of the Vedas, and who is devoid of all desire for sensuous pleasures, have been able to produce this beauty that fascinates the mind ? (8)

URVĀSĪ : Friend, where indeed, may those friends of ours be ?

CITRA. : The King, who vouchsafed safety, knows it.

KING : (*Looking at Urvāśī*) (The group of your friends) is in great anguish. Let your ladyship see.

Even he, in the range of whose eyes you chanced to stand but once, which thereby became fruitful,—even he, O beautiful one, would be uneasy without you ; what to speak then of your friends who cherish ardent love for you ! (9)

URVĀSĪ : (*Aside*) Noble indeed are his words. Or what wonder is there if nectar flows from the moon ! (*Aloud*) Hence my heart is eager to see him.

KING : (*Pointing out with his hand.*)

These friends of yours, O fair-bodied one, stationed on the Hemakūṭa, behold your face which has regained cheerfulness, like the moon freed from an eclipse. (10)

CITRA. : Friend, behold.

URVĀSĪ : (*Looking at the King wistfully*) An equal sharer in my grief, he seems to drink me (up) with his eyes.

चित्रलेखा—(साकृतम्) अयि को । (अयि कः ।)

उर्वशी—सहिअणो । (सखीजनः ।)

रम्भा—(सहर्षम् ।) एसो चित्तलेहादुदियं पिअसहीं उव्वसिं
गेण्हिअ विसाहासमीवगदो विअ चन्दो उव्वडिदो राएसी । (एष चित्र-
५ लेखाद्वितीयमुर्वशीं गृहीत्वा विशाखासमीपगत इव चन्द्र उपस्थितो
राजर्षिः ।)

मेनका—(निर्वर्ण्य) दुवेवि णो पिआणि उवणदाणि । इअं
पच्चाणीदा सही अअं च अपरिख्खदो राएसी । (द्वे अपि नः प्रिये
उपनते । इयं प्रत्यानीता सखी अयं चापरिक्षितो राजर्षिः ।)

१० सहजन्या—सहि सुट्ठु भणासि । दुज्जआ खु दाणवा । (सखिः
सुष्ठु भणसि । दुर्जयाः खलु दानवाः ।)

राजा—सूत इदं तच्छैलशिखरम् । अवतार्यतां रथः ।

सूतः—यदाज्ञापयत्यायुष्मान् । (इति यथोक्तं करोति ।)

राजा—(चक्रोद्धातं रूपयित्वा आत्मगतम् ।) हन्त दत्तफलो

१५ मे विषमावतारः ।

यदयं रथसंक्षोभादसेनांसो रथोपमश्रोण्याः ।

स्पृष्टः सरोमविक्रियमङ्कुरितमनोभवेनेव ॥ ११ ॥

उर्वशी—(सत्रीडम् ।) हला किं वि परदो ओसर । (हला
किमपि परतोऽपसर ।)

२० चित्रलेखा—(सस्मितम्) णाहं सक्का । (नाहं शक्ता ।)

रम्भा—एध संभावहेह राएसिं । (एत संभावयामो राजर्षिम् ।)

(सर्वा उपसर्पन्ति ।)

१ Omitted by P. supported by mss. evidence. २ सफलः (R. B.).
३ विषयावतारः (R. B.) ४ यदिदं रथसंक्षोभादङ्गेनाङ्गं ममायतेक्षणया । स्पृष्टः
सरोमकण्टकमङ्कुरितं मनसिजेनेव ॥ (R. B.)

CITRA : (*Meaningly*) O, who (indeed)?

URVĀSĪ : The group of friends.

RAMBHĀ : (*with joy*) Here comes the royal sage, bringing with him Urvāśī accompanied by Citralekhā, like the moon gone near Viśākhā.

MENAKA : (*Observing closely*) Both of our cherished desires have been accomplished : Our friend here has been restored, and this royal sage too is unhurt.

SAHA : Friend, you speak rightly ; the demons are difficult to defeat.

KING : This is the mountain-peak, charioteer ; make the chariot descend.

CHARIOTEER : As the long-lived one commands. (*He acts accordingly.*)

KING : (*Gesticulating that he received a jolt ; to himself*)..

O joy ! This uneven descent has compensated me— Since it is owing to the jolting of the chariot that this shoulder (of mine) was touched by that of her, who has wheel-like (round) hips, so as to make my hair stand erect, and which (shoulder) appears to have made love sprout forth. (11)

URVĀSĪ : (*Bashfully*) Friend, move aside a little.

CITRA : (*With a smile*) I cannot.

RAMBHĀ : Come along, let us pay homage to the royal sage. (*All approach.*)

राजा—सूत स्थापय तावद् रथम् ।

यावत्पुनरियं सुभ्रूस्तुकाभिः समुत्सुका ।

सखीभिर्याति संपर्कं लताभिः श्रीरिवार्तवी ॥ १२ ॥

(सूतस्तथा करोति ।)

१५ अप्सरसः—दिङ्मिहा महाराओ विअएण वट्ठदि । (दिष्ट्या महाराजो विजयेन वर्धते ।)

राजा—भवत्यश्च सखीसमागमेन ।

उर्वशी—(चित्रलेखादत्तहस्ता रथादवतीर्य ।) हला एव पीडितं^१ मं परिस्सजय । ण खु मे आसा आसि भूओवि सहीअणं पेखि-
१० स्संति । (हला एत पीडितं मां परिष्वजध्वम् । न खलु मम आशासीद् भूयोपि सखीजनं प्रेक्षिष्य इति ।)

(सत्वरं परिष्वजन्ते)

रम्भा—सञ्जहा महाराओ कप्पसदाइं पुहविं पालअन्तो होदु ।

(सर्वथा महाराजः कल्पशतानि पृथिवीं पालयिता भवतु ।)

१५ सूतः—आयुष्मन् पूर्वस्यां दिशि महता रथवेगेनोपदर्शितः शब्दः ।

अयं च गगनात्कोऽपि तप्तचामीकराङ्गदः ।

अवरोहति शैलाग्रं तडित्वानिव तोयदः ॥ १३ ॥

(पश्यन्त्यप्सरसः ।)

सर्वाः—अम्मो चित्तरहो । (अहो चित्ररथः ।)

२० (ततः प्रविशति चित्ररथः ।)

चित्ररथः—(राजानं दृष्ट्वा सवहुमानम् ।) दिष्ट्या महेन्द्रोपकार-
पर्याप्तेन विक्रममहिम्ना वर्धते भवान् ।

राजा—अये गन्धर्वराजः (रथादवतीर्य) स्वागतं प्रियसुहृदे ।

(परस्परं हस्तौ स्पृशतः)

प्रथमोऽङ्कः ।

KING : Charioteer, stop the chariot, please,

While this lady with beautiful eyebrows, who is eager, meets her friends who are equally eager, just like the beauty of the (vernal) season meeting creepers. (12)

(The charioteer acts accordingly.)

NYMPHS : Congratulations to Your Majesty on your victory !

KING : (Congratulations to) your ladyships on your union with your friend !

URVĀŚĪ : *(Alighting from the chariot, supported on the hand of Citralekhā)* Friends, come along and embrace me closely. I did not really hope that I would ever again meet my friends.

(They hasten to embrace her.)

RAMBHĀ : May your Majesty, by all means, protect the earth for hundreds of Kalpas !

CHARIOTEER : Long-lived Sir, a sound such as is due to the great speed of a chariot is heard in the eastern direction.

And here alights from the sky some one, wearing armlets of burnished gold, on the peak of the mountain, like a cloud streaked with lightning. (13)

(The nymphs watch.)

O, it is Citraratha. *(Then enters Citraratha).*

CITRARATHA : *(Looking at the king respectfully)* Congratulations to your honour on the eminence of your valour, enough to oblige even the great Indra !

KING : Hullo, Lord of the Gandharvas ! *(Alighting from the chariot)* Welcome to my dear friend.

(They clasp each other's hands.)

चित्ररथः—वयस्य केशिना हृतामुर्वशीं नारदादुपश्रुत्य प्रत्याह-
रणार्थमस्याः शतक्रतुना गन्धर्वसेना समादिष्टा । ततो वयमन्तरा चार-
णेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः । स भवानिमां
पुरस्कृत्य सहास्माभिर्मर्षवन्तं द्रष्टुमर्हति । महत्खलु तत्रभवतो मघोनः
५ प्रियमनुष्ठितं भवता । पश्य

पुरा नारायणेनेयमतिस्मृष्टा मरुत्वते ।

दैत्यहस्तादपांच्छिद्य सुहृदा संप्रति त्वया ॥ १४ ॥

राजा—मा मैवम् ।

ननु वज्रिण एव वीर्यमेतद्

१०

विजयन्ते द्विषतो यदस्य पक्ष्याः ।

वसुधाधरकंदराभिसर्पिं

प्रतिशब्दोपि हरेर्भिन्नैस्ति नागान् ॥ १५ ॥

चित्ररथः—युक्तमेतत् । अनुत्सेकः खलु विक्रमालंकारः ।

राजा—सखे नायमक्सरो मम शतक्रतुं द्रष्टुम् । अतस्त्वमेवात्र-

१५ भवतीं प्रभोरन्तिकं प्रापय ।

चित्ररथः—यथा भवान्मन्यते । इत इतो भवत्यः ।

(अप्सरसः प्रस्थिताः ।)

उर्वशी—(जनान्तिकम् ।) हला चित्तलेहे उवआरिणंपि राएसिं

ण सक्कुणोमि आमन्तेदुं । ता तुमं मे मुहं होहि । (हला चित्रलेखे

२० उपकारिणमपि राजर्षिं न शक्नोम्यामन्त्रयितुम् । तत्त्वं मे मुखं भव ।)

चित्रलेखा—(राजानमुपेत्य ।) वँअस्स उव्वसी विण्णवेदि—

महाराएण अभ्भणुण्णादा इच्छामि पिअसहिं विअ महाराअस्स किर्त्तिं
महिन्दलोअं णेदुंति । (वयस्य उर्वशी विज्ञापयति महाराजिनाभ्यनु-
ज्ञातेच्छामि प्रियसखीमित्र महाराजस्य कीर्तिं महेन्द्रलोकं नेतुमिति ।)

१ वदवाच्छिद्य (B.). २ राविसर्पिं (R. B.). ३ हिनस्ति (R. B.).

४ महाराज (R. against mss. evidence).

CITRA. : Friend, having learnt from Nārada, that Urvaśi was carried off by Keśin, Indra ordered out the army of the Gandharvas to recover her. Then on the way, having heard from the bards a panegyric on your triumph, we have arrived to (meet) you here. Your honour will, therefore, please to see Indra along with us, placing Urvaśi here in front. Your honour has, indeed, rendered signal service to the great Indra. See—

Formerly she was handed over to the Lord of the gods by Nārāyaṇa, and now by you, his friend, after having rescued her from the hands of the demon. (14)

KING : Nay, do not say so.

It is assuredly the prowess of (Indra) the wielder of the thunderbolt that his partisans vanquish their enemies; even the echo (of the roar) of a lion spreading over the caverns of mountains scares away elephants. (15)

CITRA. : This is but proper. Modesty is indeed the ornament of valour.

KING : This is not the occasion for me to see Indra. You will, therefore, take her ladyship to the Lord.

CITRA. : As your honour pleases. This way, this way, your ladyship.

(*The nymphs set out.*)

URVAŚI : (*Aside*) Friend Citralekhā, I am unable to bid adieu to the royal sage even though he is my benefactor. You will, therefore, speak for me.

CITRA. : (*Approaching the King*) Friend, Urvaśi prefers the request—'Permitted by Your Majesty, I desire to carry Your Majesty's fame to the abode of the great Indra just like my own dear friend.'

राजा—गम्यतां पुनर्दर्शनाय ।

(सर्वाः सगन्धर्वा आकाशोत्पतनं रूपयन्ति)

५ उर्वशी—(उत्पतनमंगं रूपयित्वा ।) अम्मो लदाविडवे मे एआवली लग्गा । (सव्याजं परिवृत्य राजानं पश्यन्ती ।) चित्तलेहे मोआवेहि दाव णं । (अहो लताविटपे ममैकावली लग्गा । (सव्याजं परिवृत्य राजानं पश्यन्ती ।) चित्रलेखे मोचय तावदेनाम् ।)

चित्रलेखा—(सस्मितम् ।) दिढं खु लग्गा । दुम्मोआ विअ मे पडिहादि । होड्डे जदिस्सं दाव । (दृढं खलु लग्गा । दुर्मोचेव मे प्रतिभाति । भवतु यतिष्ये तावत् ।)

१० उर्वशी—सुमरेहि दाव एदं अत्तणो वअणं । (स्मर तावदेतदात्मनो वचनम् ।)

(चित्रलेखा मोचनं नाटयति ।)

राजा—(स्वगतम्)

१५ प्रियमाचरितं लते त्वया मे गमनेस्याः क्षणविघ्नमाचरन्त्या ॥
यदियं पुनरप्यपाङ्गानेत्रा परिवृत्तार्धमुखी मयाद्य दृष्टा ॥ १६ ॥

सूतः—आयुष्मन्

अदः सुरेन्द्रस्य कृतापराधान्

प्रक्षिप्य दैत्यान् लवणाम्बुराशौ ।

वायव्यमखं शरधिं पुनस्ते

२० महोरगः श्वभ्रमिव प्रविष्टम् ॥ १७ ॥

राजा—तेन ह्यपल्लेपय रथं यावदारोहामि ।

(सूतस्तथेति रथमुपश्लेषयति । राजा नाट्येन रथमारोहति । उर्वशी सनिःश्वासं राजानमवलोकयन्ती सह सखीभिर्निष्क्रान्ता चित्ररथश्च ।)

१ R. & B. insert वैअअन्तिआ after एआवली. २ उर्वशी—अलं पडिहासेण । मोआवेहि दाव णं (R. B). ३ अद्यः (B). ४ उर्वशी (सप्तदहं राजानमवलोकयन्ती), अवि णाम पुणोवि एणं, उअआरिणं पेखिखसं (इति सगन्धर्वा सखीभिः निष्क्रान्ता (R. B).)

KING : Farewell, to meet again.

(All gesticulate flying up into the sky, along with the Gandharva.)

URVĀŚĪ : (*Gesticulating a hindrance in her upward movement.*)

O, my long necklace with a single string of pearls is caught by the twig of a creeper. (*Turning round on this pretext and looking at the King*). Citralekhā, just extricate this.

CITRA. : (*Smiling*) Indeed it is caught very fast. It seems difficult to disentangle it. However, I will try.

URVĀŚĪ : Remember then these words of yours.

(*Citrālekhā gesticulates disentangling it.*)

KING : (*To himself*)

You have done me a favour, O creeper, by obstructing her motion for a moment, inasmuch as she was once again seen by me to-day with her eyes turned towards their corners, and with her face half turned round. (16)

CHARIOTEER : Long-lived Sir !

This missile of yours, presided over by Vāyu, having hurled into the salt ocean the demons, who had offended against the Lord of the gods, has entered back into the quiver, like a huge cobra (entering) its hole. (17)

KING : Bring nearer the chariot then so that I might get into it.

(*Saying, be it so, the charioteer brings the chariot nearer; the King gesticulates getting into it; Urvāśī looking at the King with a sigh, departs with her friends, and (so does) Citrarātha.*)

राजा—(उर्वशीमार्गोन्मुखः ।) अहो नु खलु दुर्लभाभिनिवेशी मदनः ।

एषा मनो मे प्रसभं शरीरात्पितुः पदं मध्यममुत्पतन्ती ।
सुराङ्गना कर्षति खण्डिताग्रात्सूत्रं मृणालादिव राजहंसी ॥ १८ ॥ १५

(इति निष्क्रान्ताः सर्वे)

इति विक्रमोर्वशीये प्रथमोऽङ्कः ।

KING : (*Looking up in the direction in which Urvaśī went.*)

Alas ! what a marvel that love should inspire an ardent passion for an object difficult to attain !

This celestial damsel, flying up into the middle region of her father (i.e. the sky), forcibly tears away my heart from my body like the female swan tearing off a fibre from a lotus-stalk the tip whereof has been already cut off. (18) [*Exeunt omnes.*]

End of Act I.

द्वितीयोऽङ्कः ।

(ततः प्रविशति विदूषकः ।)

- विदू०**—ही ही भो णिमन्तणोवाअणेण बम्हणो विअ राअरह-
स्सेण फुट्टमाणो ण सक्कुणोमि आइण्णे अत्तणो जीहं रत्खिदुं । ता जाव
५ तत्तभवं वअस्सो कज्जासणादो उट्ठेदि दाव इमस्सि विरलजणसंवादे
विमाणुल्लङ्गपरिसरे चिट्ठिस्सं । (ही ही भोः निमन्त्रणोपायनेन ब्राह्मण
इव राजरहस्येन स्फोटमानो न शक्नोम्याकीर्ण आत्मनो जिह्वां रक्षितुम् ।
तथावत् तत्रभवान्वयस्यः कार्यासनादुत्तिष्ठति तावदेतस्मिन्विरलजनसंपाते
विमानोत्सङ्गपरिसरे स्थास्यामि) (परिक्रम्य तत्र स्थितः)
- १० (प्रविश्य) **चेटी**—आणत्तहि देवीए कासिराअपुत्तीए जधा हज्जे
णिउणिए जदोपहुदि भअवदो सुज्जस्स उवत्थाणं करिअ पडिणिवुत्तो
अज्जउत्तो तदो आरहिअ सुण्णाहिअओ विअ लख्खीअदि । ता तस्स
पिअवअस्सादो अज्जमाणवआदो जाणाहि दाव से उक्कण्ठाकालंति ।
कहं खु मए बहवन्धु अदिसंघेओ । अहंवा विरलतणलग्गं विअ अवस्सा
१५ असलिलं चिरं ण तस्सि रहस्सं चिट्ठिदि । जाव णं अण्णेसामि । (परिक्रम्य
अवलोक्य च) एसो आलिहिदो वाणरो विअ किंपि तुण्हिभूदो अज्जमाणव-
ओ चिट्ठिदि । जाव णं उवसप्पामि । (उपसृत्य) अज्ज वन्दामि । (आज्ञ-
प्तास्मि देव्या काशिराजपुत्र्या यथा—हज्जे निपुणिके यतःप्रभृति भगवतः
सूर्यस्योपस्थानं कृत्वा प्रतिनिवृत्त आर्यपुत्रस्तत आरभ्य शून्यहृदय इव
२० लक्ष्यते । तत्तस्य प्रियवयस्यादार्यमाणकाज्जानीहि तावदस्योत्कण्ठाकारण-
मिति । तत्कथं खलु मया ब्रह्मबन्धुरतिसंघेयः । अथवा विरलतृणलग्नमिवा-

१ णिमन्तणिओ परमण्णेण... (R.). भो णिमन्तणक । परम... (B.).
२ विमाणपडिच्छन्द (K.); देवच्छन्द (R.) देवच्छन्द (R. B.). ३ परिक्रम्योप-
विश्य पाणिभ्यां मुखं पिधाय (R.) ४ राअरहस्सं (R. B.). ५ आलेख-
वाणरो (R. B.).

ACT II

(Then enters the Vidūṣaka.)

VIDŪṢAKA : Ha, ha ! Like a Brāhmaṇa bursting with the presents (he has received) at invitations, bursting as I am with the secret of the King, I am unable to restrain my tongue in this crowd of men. I will, therefore, wait here in the environs of the Vimānotsanga (palace), where the crowd is thin, until my honoured friend rises from the judgment-seat.

(Walks about and stands there.)

(Entering)—MAID—I am commanded by the Queen, the daughter of the Lord Kāśī as follows—Nipunikā, ever since his return after having waited upon the divine sun, my lord appears to be distracted. Ascertain, therefore, from his dear friend, the venerable Māṇavaka, the cause of his uneasiness. But how possibly shall I overreach that wretch of a Brāhmaṇa? But why, he can hold no secret in his bosom for long, any more than dew-drops sticking to thin grass. I will just hunt

वक्ष्यायसलिलं चिरं न तस्मिन् रहस्यं तिष्ठति । यावदेनमन्विष्यामि ।
(परिक्रम्य अवलोक्य च) एष आलिखितो वानर इव किमपि तूष्णींभूत
आर्यमाणवक्रस्तिष्ठति । यावदेनमुपसर्पामि । (उपसृत्य ।) आर्य वन्दे ।

विदूषकः—सथि भोदीए । (आत्मगतम् ।) इमं दुष्टचेडिअं
५ पेखिखअ तं राअरहस्सं हिअअं मिन्दिअ णिक्कमदि । (प्रकाशम्)
णिउणिए संगीदवावारं उड्डिअअ कहिं पथिदा सि । (स्वस्ति भवत्यै
(आत्मगतम् ।) इमां दुष्टचेटिकां प्रेक्ष्य तद्वाजरहस्यं हृदयं भित्त्वा
निष्कामति । (प्रकाशम् ।) निपुणिके संगीतव्यापारमुज्जित्वा क्व
प्रस्थितासि ।)

१० **निपुणिका**—देवीए वअणेण अज्जं एव्व पेखिखदुं । (देव्या
वचनेनार्यमेव प्रेक्षितुम् ।)

विदूषकः—किं तत्तहोदी आणवेदि । (किं तत्रभवत्याज्ञापयति ।)

निपुणिका—देवी^१ भणादि सदावि अज्जो मइ पण्णववादी ण मं
अणुइदवेअणादुखिखदं उवेखिखदित्ति । (देवी भणति सदाचार्यो मयि
१५ पक्षपाती न मामनुचितवेदनादुःखितामुपेक्षत इति ।)

विदूषकः—(सवितर्कम् ।) किं वा वअस्सेण तत्तभोदीए पडिअलं
आचरिदं । (किं वा वयस्येन तत्रभवत्याः प्रतिकूलमाचरितम् ।)

निपुणिका—अज्जं जंणिमित्तं भट्ठा उक्कण्ठिदो ताए इथिआए
णामघेएण भट्ठिणा देवी आलविदा । (आर्य यन्निमित्तं भर्तात्कण्ठि-
२० तस्तस्याः स्त्रिया नामधेयेन भर्त्रा देव्यालपिता ।)

विदूषकः—(स्वगतम् ।) 'कहं सअं एव्व तत्तभवदा किदो
रहस्सभेदो । किं दाणिं अहं जीहाजन्तणेण दुख्खं अणुहवामि ।

१ देवी भणादि जघा-अज्जस्स मम उअरि अदक्खिणं । ण मं अणुइदवेअणा-
दुखिखदं अवलोअदित्ति (R. B.). २ R. B. omit अज्ज.

him out. (*Walking round and looking on*). Here is the venerable Māṇavaka, unusually tongue-tied, like a monkey drawn in a picture. I shall just approach him. (*Approaching*) Honoured sir, a bow to thee.

VIDŪ : Hail to your ladyship ! (*To himself*) At the sight of this knavish maid the king's secret (seems to) burst forth from my heart. (*Aloud*) Nipunikā, whither are you going, leaving your music exercise ?

NIPUNIKĀ : Just to see your honour at the instance of the Queen.

VIDŪ : What are Her Majesty's commands ?

NIPUNIKĀ : The Queen says that your honour has all along befriended her and that you never neglect her when she is distressed owing to any unusual suffering.

VIDŪ : (*Surmising*) May it be that my friend has given Her Majesty cause for offence ?

NIPUNIKĀ : Sir, the Queen was addressed by His Majesty by the name of the lady for whom he has been pining.

VIDŪ : (*To himself*) What, has his honour betrayed the secret himself ! Why should I now experience torture by res-

(प्रकाशम् ।) किं आमन्तिदा तत्तहोदी उव्वसित्ति । ताए दंसणेण उम्मादिदो तत्तभवं ण केवलं तत्तभोदिं मंपि विणोदविमुहो दटं पीडेदि । (कथं स्वयमेव तत्रभवता रहस्यभेदः कृतः । किमिदानीमहं जिह्वायन्त्रणेन दुःखमनुभवामि । (प्रकाशम्) किमामन्त्रिता तत्रभवती ५ उर्वशीति । तस्या दर्शनेन उन्मादितस्तत्रभवान् न केवलं तत्रभवतीं मामपि विनोदविमुखो दटं पीडयति ।)

निपुणिका—(आत्मगतम् ।) किदं मए भेअणं भट्टिणो रहस्स-
दुग्गस्स । (प्रकाशम् ।) अज्ज किं दाव देवीए णिवेदेमि । (कृतं
मया भेदनं भर्तू रहस्यदुर्गस्य । (प्रकाशम् ।) आर्य किं तावदेव्यै
१० निवेदयामि ।)

विदूषकः—णिउणिए विण्णवेहि तत्तभोदिं । जदामि दाव
मिअतिणिहआदो णिवत्तेदुं वअस्सं । तदो देवीए मुहं पेखिखस्संति ।
(निपुणिके विज्ञापय तत्रभवतीम् । यते तावन्मृगतृष्णिकाया निवर्त-
यितुं वयस्यम् । ततो देव्या मुखं प्रेक्षिष्य इति ।)

१५ **निपुणिका**—जं अज्जो आणवेदि । (यदार्य आज्ञापयति ।)
(इति निष्क्रान्ता ।)

(नेपथ्ये वैतालिकः ।)

जयतु देवः ।

आ लोकान्तात्प्रतिहततमोवृत्तिरासां प्रजानां
२० तुल्योद्योगस्तव दिनकृतैश्चाधिकारो मतो नः ।

१ अशिद्व्वविमुहं (R. B.). २ णिउणिए विण्णवेहि मम वअणेन कासिराअ-
दुहिदरम् । (कासिराअधूदम्-B.) परिस्सन्तद्धि इमाए मिअतिणिहआए वअस्सं
णिअत्तावेदुम् । जइ भोदीए मुहकमलं पेखिखसदि तदो णिअत्तिस्सदित्ति । [निपुणिके
विज्ञापय मम वचनेन काशिराजदुहितरम् । परिश्रान्तोऽभ्येतस्या मृगतृष्णिकाया वयस्यं
निवर्तयितुम् । यदि भवत्या मुखकमलं प्रेक्षिष्यते ततो निवर्तिष्यते इति ।] (R. B.
against mss. evidence.). ३. न सवितुः (R. B.).

training my tongue? (*Aloud*) Why, was the Queen addressed as Urvaśī? Ever since his honour saw her, he has gone mad and very much vexes not only her ladyship, but me too, (having become) averse to all recreation.

NIPUNĪKĀ : (*To herself*) I have effected a breach into the fortress of His Majesty's secret. (*Aloud*) Sir, what shall I say to the Queen?

VIDŪ. : Nipunīkā, inform Her Majesty respectfully that I shall first try to wean away my friend from (the pursuit of) this mirage, and shall then pay my respects to Her Majesty.

NIPUNĪKĀ : As your honour commands. ([*Exit.*])

(*A bard behind the curtain.*)

Victory to Your Majesty!

Your office and that of the Sun appear to us to discharge a similar function—you drive away the dark (evil) tendencies of these subjects (of yours) beyond the confines of your kingdom, as the Sun dispels all prevalence of darkness beyond the limits of the world, for the sake of

तिष्ठत्येष क्षणमधिपतिर्ज्योतिषां व्योममध्ये

षष्ठे भागे त्वमपि दिवसस्यात्मनश्छन्दर्वर्ती ॥ १ ॥

विदूषकः—(कर्णं दत्त्वा) एसो कज्जासैणादो उड्डिदो इदो एव्व
आअच्छदि वअस्सो । जाव से पासवत्ती होमि । (एष कार्यासना-
५ दुत्थित इत एवागच्छति वयस्यः । यावदस्य पार्श्ववर्ती भवामि ।)
(इति निष्क्रान्तः ।)

(प्रवेशकः ।)

(ततः प्रविशति उत्कण्ठितो राजा विदूषकश्च ।)

राजा—

१० आ दर्शनात्प्रविष्टा सा मे सुरलोकसुन्दरी हृदयम् ।

बाणेन मकरकेतोः कृतमार्गं मवन्यपातेन ॥ २ ॥

विदूषकः—(आत्मगतम्) संपीडिदा खु दाव तवस्सिणी कासिरा—
अउत्ती । (संपीडिता खलु तावत्तपस्विनी काशिराजपुत्री ।)

राजा—अपि रक्ष्यते रहस्यनिक्षेपः ।

१५ **विदूषकः**—(सविषादमात्मगतम्) हध्वी हध्वी अहिसंधिदो हि
दासीए । अण्णधा ण खु वअस्सो एव्वं पुच्छदि । (हां धिक् हा
धिक् अभिसंहितोऽस्मि दास्या । अन्यथा न खलु वयस्य एवं पृच्छेत् ।)

राजा—(साशङ्कम्) किं भवांस्तूष्णीमास्ते ।

विदूषकः—एव्वं मए णिअन्तिदा जीहा जं भवदोवि सहसा
२० पडिवअणं ण देमि । (एवं मया नियन्त्रिता जिह्वा यद्भवतोपि सहसा
प्रतिवचनं न ददामि ।)

राजा—युक्तम् । अथ कवेदानीमात्मानं विनोदयेयम् ।

विदूषकः—महाणसं गच्छह्व । (महानसं गच्छावः ।)

राजा—किं तत्र ।

the people ; this lord of luminaries (viz. the Sun) rests for a while in the middle of the sky, and you too follow your sweet will at the sixth division of the day. (1)

VIDŪ : (*Listening*) Here comes my friend after rising from the judgment-seat. I shall just join him. [*Exit.*]

(End of the Praveśaka.)

(*Then enter the love-lorn King and the Vidūṣaka.*)

KING :

Ever since I saw her, that heavenly beauty has entered my heart, in which a breach has been made by the never-failing shaft of Cupid. (2)

VIDŪ : (*To himself*) The poor daughter of the King of Kāśī is but rightly annoyed.

KING : Have you preserved the secret entrusted to you safe?

VIDŪ : (*Sorrowfully, to himself*) Alas, alas ! I am duped by that maid ; else my friend would not enquire in this fashion.

KING : (*Apprehensively*) Why are you silent?

VIDŪ : I have so (effectively) restrained my tongue that I do not reply even to you in an off-hand manner.

KING : That's right ! Now where shall I divert myself ?

VIDŪ : Let us go to the kitchen.

KING : What is there ?

विदूषकः—तर्हि पञ्चविहस्स अम्भवहारस्स उवणदसंभारस्स जोअणं पेख्वमाणेहिं सक्कं उक्कण्ठा विणोदेदुं । (तत्र पञ्चविधस्याभ्यवहारस्योपनतसंभारस्य योजनां प्रेक्षमाणाभ्यां शक्यमुत्कण्ठा विनोदयितुम् ।)

५ **राजा**—(संस्मितम्) तत्रेप्सितसंनिधानाद्भवानरस्यते । मया खलु दुर्लभप्रार्थनः कथामात्मा विनोदयितव्यः ।

विदूषकः—णं भवं तत्तहोदीए उव्वसीए दंसणपहं गदो । (ननु भवांस्तत्रभवत्या उर्वर्या दर्शनपथं गतः ।)

राजा—ततः किम् ।

१० **विदूषकः**—ण खु सा दुल्लहत्ति समथ्येमि । (न खलु सा दुर्लभेति समर्थये ।)

राजा—पक्षपातोऽयमवधार्यताम् ।

विदूषकः—एत्तिअं मन्तअन्तेण भवदा वट्ठिदं मे कोदूहलं । किं तत्तभोदी उव्वसी अदुदिआ खूवेण अहं विअ विरूवदाए ।

१५ (एतावन्मन्त्रयमाणेन भवता वर्धितं मम कौतूहलम् । किं तत्रभवत्युर्वर्यद्वितीया रूपेण अहमिव विरूपतया ।)

राजा—माणवक् प्रत्यवयवमशक्यवर्णनां तामवेहि । समासतः श्रूयताम् ।

विदूषकः—अवहिदो ह्मि । (अवहितोस्मि ।)

२० **राजा**—

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।

उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ ३ ॥

VIDŪ : There it will be possible to beguile the love-longing by having a look at the preparation of the five varieties of food, the materials for which have been collected together.

KING : (*With a smile*) There you will please yourself owing to the presence of things coveted by you. But how possibly shall I divert myself, hanker as I do after an object difficult to obtain !

VIDŪ : I say, have you been seen by her ladyship Urvaśī?

KING : What then ?

VIDŪ. : I do not think she is difficult to secure.

KING : You must know that this is (simply) your partiality (for me).

VIDŪ. : By talking like this you have simply enhanced my curiosity. Is her ladyship Urvaśī peerless in beauty as I am in deformity ?

KING : Know, Mānavaka, that it is impossible to describe her limb by limb ; hear in brief—

VIDŪ. : I am all attention.

KING :

Her form, my friend, is the ornament of ornaments, the excellent decoration of decorations, and the counterstandard of comparison to all standards of comparison. (3)

विदूषकः—अदो खु भवदा दिव्यरसाहिलासिणा चादअब्बदं गहिदं । (अतः खलु भवता दिव्यरसामिलाषिणा चातकव्रतं गृहीतम् ।)

राजा—विविक्तादृते नान्यदुत्सुकस्य शरणमस्ति । तद्वान्ग्रम-
५ दवनमार्गमादेशयतु ।

विदूषकः—(आत्मगतम्) का गदी (प्रकाशम्) इदो इदो भवं । (परिक्रम्य) एदेण पमदवणचोदिदेण विअ पच्चुग्गदो भवं आअन्तुओ दख्खिणमारुदेण । (का गतिः । (प्रकाशम्) इत इतो भवान् । (परिक्रम्य ।) एतेन प्रमदवनचोदितेनेव प्रत्युद्गतो भवाना-
१० गन्तुको दक्षिणमारुतेन ।

राजा—(विलोक्य ।) उपपन्नमिदं विशेषणमस्य वायोः । अयं हि

निषिञ्चन् माधवीमेतां लतां कौन्दीं च नर्तयन् ।
स्नेहदाक्षिण्ययोर्योगात्कामीव प्रतिभाति मे ॥ ४ ॥

विदूषकः—ईरिसो^१ एव्व दे अहिणिवेसो होदु (परिक्रामितकेन)
१५ एदं पमदवणदुवारं । पविसदु भवं । (ईदृश एव तवाभिनिवेशो भवतु ।
(परिक्रामितकेन ।) एतत्प्रमदवनद्वारम् । प्रविशतु भवान् ।

राजा—प्रविशाग्रतः ।

(उभौ प्रविशतः ।)

राजा—(अग्रतो विलोक्य ।) वयस्य मया न साधु समर्थितमा-
२० पत्प्रतीकारः किल प्रमदवनोद्यानप्रवेश इति ।

१ R. adds after this ता दाव तुमे कहिं पत्थिदो । २ B. omits. ३ लक्ष्मी (R. B.). ४ लासयन् (R. B.). ५ सरिसो एव्व से अहिणिवेसो [सदृश एवास्याभिनिवेशः ।] (R.). ६ त्रासं रूपयित्वा (R. B.).

VIDŪ : Hence it is that your honour has taken to the vow of a Cātaka bird, covetous of the heavenly *rasa* (love, water).

KING : Nothing save solitude is the refuge of a love-lorn soul. So please lead the way to the Pleasure-Garden.

VIDŪ : (*To himself*) What escape (is there)? (*Aloud*) This way, this way, your honour. (*Turning round*) Your honour is being greeted as a guest by this southern (courteous) breeze, inspired, as it were, by the Pleasure-Garden.

KING : (*Observing*) This epithet is quite appropriate to this breeze. For,

Impregnating this Mādhavī creeper and making the Kaundī creeper dance, he (Vāyu) appears to me like a lover, owing to his combining (in himself) *sneha* (honey, affection) and *dākṣiṇya* (southerliness & kindness). (4)

VIDŪ : May your devotion be of a like kind. (*Turning round a few steps*) Here is the entrance to the Pleasure-Garden; may my lord enter.

KING : You shall enter first.

(*Both enter.*)

KING : (*Looking before him*) Friend, I was not right in believing that my entering the Pleasure-Garden would be a remedy for my distress.

विविधैश्चर्यदहं तूर्णमुद्यानं तापशान्तये ।
स्रोतोजवोह्यमानस्य प्रतीपतरणं हि तत् ॥ ५ ॥

विदूषकः—कहं विअ । (कथमिव ।)

राजा—

इदमसुलभवस्तुप्रार्थनादुर्निवारं
प्रथममपि मनो मे पञ्चबाणः क्षिणोति ।
किमुत मलयवातोन्मूलितापाण्डुपत्रै-
रुपवनसहकारैर्दर्शितेष्वङ्कुरेषु ॥ ६ ॥

विदूषकः—अलं परिदेविदेण । अइरेण दे इच्छिअसम्पादइत्तओ
१० अणङ्गो एव्व सुहदो भविस्सदि । (अलं परिदेवितेन । अचिरेण
तवेष्टसंपादयिताऽनङ्ग एव सुखदो भविष्यति ।)

राजा—प्रतिगृहीतं ब्राह्मणवचनम् ।
(परिक्रामतः ।)

विदूषकः—पेखवटु भवं वसन्तोदारसूअअं अहिरामत्तणं पमदव-
१५ णस्स । (प्रेक्षतां भवान् वसन्तावतारसूचकमभिरामत्वं प्रमदवनस्य ।)

राजा—ननु प्रतिपादपमेवावलोकयामि । अत्र हि
अग्रे स्त्रीनखपाटलं कुरवकं श्यामं द्वयोर्भगयो-
र्बालाशोकमुपोढरागसुभगं भेदोन्मुखं तिष्ठति ।

ईषद्रूबद्धरजःकणाग्रकपिशा चूते नवा मञ्जरी
२० मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीः स्थिता ॥ ७ ॥

विदूषकः—एसो मणिसिलापट्टअसणाहो अदिमुत्तलदामण्डवो
भमरसंघट्टपडिदेहिं कुसुमेहिं सअं विअ किदोवआरो भवन्तं पडिच्छदि ।
ता अणुगेण्णीअदु दाव एसो । (एष मणिशिलापट्टकसनाथोऽतिमुत्तलता-
मण्डपो भ्रमरसंघट्टपतितैः कुसुमैः स्वयमिव कृतोपचारो भवन्तं प्रतीच्छति ।
२५ तदनुगृह्यतां तावदेषः ।)

१ विविधैर्यदिदं नूनमुद्यानं नाद्यशान्तये । स्रोतसेवोह्यमानस्य प्रतीपतरणं महत् ।
(R. also B. who reads नाद्य शान्तये in the 1st half.) २ प्रतिपदम् (R.).

For, the fact that I was desirous of entering the garden so quickly to assuage my torment, is indeed (like) the swimming against the current (on the part) of him who is being borne down by the force of the stream. (5)

VIDŪ : How do you mean ?

KING :

Already Cupid smites my heart which is difficult to be weaned away from its hankering after an object not easy to secure ; how much more so (would it be tormented) when the mango-trees in the garden, the seared leaves whereof are plucked off by the breeze from the Malaya mountain, put forth (fresh) sprouts ? (6)

VIDŪ : Enough of lamentation. Ere long Cupid himself will give you peace of mind by fulfilling your desire.

KING : I accept the words of a Brāhmaṇa.

(Both turn round.)

VIDŪ : Let your honour behold the beauty of the Pleasure-Garden suggestive of the advent of spring.

KING :

Yes, I notice it at every step. For, here is the Kurabaka-flower, reddish towards its apex, like the nails of a (young) woman, and black in its two sides ; the fresh blossom of the Aśoka, charming on account of its accumulated redness, stands ready to bloom ; on the mango-tree the new blossom is brown at the ends with the particles of pollen (as yet) slightly formed ; (thus) O friend, Vernal Beauty stands (midway) between childhood and youth. (7)

VIDŪ : This bower of Atimukta creepers, furnished with a marble seat, is receiving you, having as it were itself made preparations for the reception with the flowers fallen by the stir of bees. Let it, therefore, be first favoured.

राजा—यथा भवते रोचते ।

(परिक्रम्य उपविष्टौ ।)

विदूषकः—इह सुहासीणो भवं ललिदलदाविलोहीअमाणणअणो
उव्वसीगदं उक्कण्ठं विणोदेदु । (इह सुखासीनो भवान् ललितलतावि-
५ लोभ्यमाननयन उर्वशीगतामुक्कण्ठां विनोदयतु ।)

राजा—(निःश्वस्य ।)

ममं कुसुमितास्वपि सखे नोपवनलतासु नम्रविटपासु ।

चक्षुर्वध्नाति धृतिं तद्रूपालोकदुर्ललितम् ॥ ८ ॥

तदुपायश्चिन्त्यतां यथा सफलप्रार्थनो भवेयम् ।

१० विदूषकः—(विहस्य) भो अहल्लाकामुअस्स महिन्दस्स वेज्जो
उव्वसीपज्जुल्लुअस्स भवदो अहंवि दुवे एथ्थ उम्मत्ता । (भो अहल्या-
कामुकस्य महेन्द्रस्य वैद्य उर्वशीपर्युत्सुकस्य भवतोऽहमपि द्वावत्रोन्मत्तौ ।)

राजा—अतिस्नेहः खलु कार्यदर्शी ।

विदूषकः—एसो चिन्तेमि । मा उण परिदेविदेण मम समार्धिं

१५ मिन्धि । (एष चिन्तयामि । मा पुनः परिदेवितेन मम समार्धिं मिन्द्रि ।)
(चिन्तां रूपयति ।)

राजा—(निमित्तं सूचयित्वा । आत्मगतम् ।)

न सुलभा सकलेन्दुमुखी च सा किमपि चेदमनङ्गविचेष्टितम् ।

अभिमुखीष्विव काङ्क्षितसिद्धिषु व्रजति निर्वृतिमेकपदे मनः ॥ ९ ॥

२० (जाताशस्तिष्ठति ।)

(ततः प्रविशत्याकाश्यानेन उर्वशी चित्रलेखा च ।)

चित्रलेखा—हला कर्हिं अणिदिट्ठकालणं गच्छीअदि । (हला
क्वानिर्दिष्टकारणं गम्यते ।)

१ बहु—(R. B.). २ तदङ्गना (R. B.). ३ वज्रो (R. B.). B. inserts
सचिवे after वेज्जो. ४ न खलु चिन्तयति भवान् । (R. B.) against mss.
evidence. ५ मदनोत्सुकस्तिष्ठति । (R. B.).

KING : Just as pleases you !

(*Turning round both sit down.*)

VIDŪ. : Sitting at ease here, with your eyes charmed by lovely creepers, your honour may beguile your love-longing for Urvaśī.

KING : (*Sighing.*)

Friend, my eye grown fastidious by the sight of her beauty, does not fasten its affection on garden creepers with stooping branches, although they have blossomed forth. (8)

Find out, therefore, some device whereby my desire may be fulfilled.

VIDŪ. : (*With a smile*) O, as the physician was to Indra who courted Ahalyā, so am I to you, wistfully longing for Urvaśī : Both of us are mad in this affair.

KING : Deep affection suggests the course of action.

VIDŪ. : Here I begin to think out. Don't you, however, disturb my meditation by your lamentation.

(*Represents meditation.*)

KING : (*Showing that he perceived some omen ; to himself.*)

That lady with a face resembling the full-orbed moon is not easy to obtain ; and yet there is this indescribable play (working) of Cupid. My mind feels (supremely) happy all at once, as if the fulfilment of my desires were near at hand. (9) (*Stays inspired with hope.*)

(*Then enter Urvaśī and Citralekhā, flying in the sky.*)

CITRA. : Friend, whither are you going without intimating to me your purpose ?

उर्वशी—सहि तदा हेमऊडसिहरे लदाविडवेण खणविधिदा-
आसगमणं मं ओहसिअ किं दाणिं पुच्छसि । (सखि तदा
हेमकूटशिखरे लताविटपेन क्षणविन्दिताकाशगमनां मामुपहस्य
किमिदानीं पृच्छसि ।)

५ चित्रलेखा—किं तस्य राएसिणो पुरुरवस्स सआसं पथ्थिदा
सि । (किं तस्य राजर्षेः पुरुरवसः सकाशं प्रस्थितासि ।)

उर्वशी—अअं मे अवहथ्थिदलज्जो ववसाओ । (अयं ममापह-
स्तितलज्जो व्यवसायः ।)

चित्रलेखा—को^१ उण सहीए पुढमं पेसिदो । (कः पुनः सख्या
१० पुरतः प्रेषितः ।)

उर्वशी—हिअअं । (हृदयम्)

चित्रलेखा—सअं एव्व साहु संपधारीअदु दाव । (स्वयमेव
साधु संप्रधार्यतां तावत् ।)

उर्वशी—मअणो खु मं णिओएदि । किं एत्थ संपधारीअदि ।
१५ (मदनः खलु मां नियोजयति । किमत्र संप्रधार्यते ।)

चित्रलेखा—अदो वरं णत्थि मे उत्तरं । (अतः परं नास्ति
ममोत्तरम् ।)

१ (मदनवेदनामभिनीय सलज्जम् ।) सहि, हेमऊडसिहरे लदाविडवान्दरे लगा
वैजअन्तिआ मोआवेहि ति मए भणिद उवहसिअ मं भणासि दिढं खु लग्गा ण
सक्का मोआविदुं । दाणिं पुच्छसि कहिं अणिदिट्ठकालणं गच्छीअदि ति । [सखि
हेमकूटशिखरे लताविटपान्तरे लग्गां वैजयन्तिकां मोचयेति मया भणिता उपहस्य मां
भणसि दढं खलु लग्गा न शक्या मोचयितुम् । इदानीं पृच्छसि कुत्रानिदिष्टकारणं
गम्यत इति ।] R. B. with minor spelling variations. २ सहि तथावि
तथापि (B.). संपधारीअदु दाव । को उण... (R. B.).

URVAŚĪ : Friend, why do you now question me after having cut a joke with me when, on the peak of the Hemakūta, my flight into the heaven was obstructed for a moment by the twig of a creeper ?

CITRA. : Have you set out to (meet) the royal sage, Purūravas ?

URVAŚĪ : That is what I am about, after throwing all shame to the winds.

CITRA. : And whom has my friend sent in advance ?

URVAŚĪ : My heart.

CITRA. : Consider well by yourself beforehand.

URVAŚĪ : Cupid verily impels me. What is there to be considered ?

CITRA. : I have nothing more to say in reply (to this).

उर्वशी—तेण हि आदिसीअदु मग्गो जह गच्छन्तीणं
अन्तराओ ण भवे । (तेन हि आदिस्थितां मार्गो यथा गच्छन्त्यो-
न्तरायो न भवेत् ।)

चित्रलेखा—सहि वीसब्धा होहि । णं भअवदा देवगुरुणा
५ अवराइदं णाम सिहाबन्धणविज्जं उवदिसन्तेण तिदसपडिवखस्स
अलङ्घणज्जा कदह । (सखि विश्रब्धा भव । ननु भगवता देवगुरुणा
अपराजितां नाम शिखाबन्धनविद्यामुपदिशता त्रिदशप्रतिपक्षस्याल-
ङ्घनीये कृते स्वः ।)

उर्वशी^२—अहो विसुमारिदं मे हिअअं । (अहो विस्मृतं मम
१० हृदयम् ।)

(सिद्धमार्गमासाद्य)

चित्रलेखा—एदं भअवदीए भाईरहीए जउँणासंगमविसेसपावणेसु
सलिलेसु ओलोअन्तस्स विअ अत्ताणअं । पइट्ठाणस्स सिहाभरणभूदं
राएसिणो भवणं उवड्ढिदह । (एतद्भगवत्या भागीरथ्या यमुनासंगम-
१५ विशेषपावनेषु सलिलेष्ववलोकयत इव आत्मानं प्रतिष्ठानस्य
शिखाभरणभूतं राजर्षेर्भवनमुपस्थिते स्वः ।

उर्वशी—(विलोक्य ।) णं वत्तव्वं ठाणन्तरगदो सग्गोत्ति ।
(विचार्य ।) हला कहिं णु खु सो आवण्णाणुकम्पी भवे । (ननु
वत्तव्यं स्थानान्तरगतः स्वर्ग इति । (विचार्य) हला क्व नु खलु स
२० आपन्नानुकम्पी भवेत् ।)

१ गच्छन्तीए (R. B.). २ उ०—(सलज्जं) ताए प्पओअं सव्वं
सुमरेसि [तस्याः प्रयोगं सर्वं स्मरसि] चि०—सहि हिअअं एदं सव्वं जानादि
[सखि हृदयमेतत्सर्वं जानाति ।] (R. B.). ३ उमे भ्रमणं रूपयतः (R. B.).
४ Before this सहि पेख्ख पेख्ख । एदं (R. B.).

URVAŚĪ : Then show me the way so that we may not meet an obstacle while on our way.

CITRA : Calm yourself, my friend. Don't you remember that we are made proof against any insult at the hands of the enemy of the gods by His Holiness, the preceptor of the gods, who initiated us into the mystery of tying the hair, called Aparājitā (The Invincible)?

URVAŚĪ : O ! how my memory fails me !

(Descending to the path of the Siddhas.)

CITRA. : Here have we arrived at the palace of the royal sage, which is the crest-jewel of Pratiṣṭhāna, which, as it were, looks itself (reflected) in the waters of the holy Ganges, which are all the more sanctifying by their confluence with the Jumna.

URVAŚĪ : (*Looking*) One should rather say that it is heaven transplanted (here). (*Reflecting*) Friend, where indeed may he, compassionate to the distressed, be ?

चित्रलेखा—एदस्सि गन्दणवणेकदेशे विअ पमदवणे ओदरिअ जाणिस्सामो । (एतस्मिन्नन्दनवनैकदेश इव प्रमदवने अवतीर्य शस्यावः ।)

(उभे अवतरतः ।)

५ **चित्रलेखा**—(ईष्ट्वा सहर्षम् ।) हला एसो खु पढमोदिदो विअ चैन्दो कौमुदि विअ तुमं पडिछैछदि । (हला एष खलु प्रथमोदित इव चन्द्रः कौमुदीमिव त्वां प्रतीच्छति ।)

उर्वशी—(विलोक्य ।) हला दाणि पुढमदंसणादो सविसेसं पिअदंसणो महाराओ पडिहादि । (हला इदानीं प्रथमदर्शनात् सविशेषं प्रियदर्शनो महाराजः प्रतिभाति ।)

चित्रलेखा—जुज्जदि । ता एहि उवसण्णम्ह । (युज्यते । तदे-
ह्युपसर्पावः ।)

उर्वशी—तिरस्खरिणीपडिच्छण्णा पासगदा से भविअ सुणिस्सं दाव । पासपडिवत्तिणा वअस्सेण सह विअणे किंपि मन्तअन्तो चिद्धदि ।
१५ (तिरस्करिणीप्रतिच्छन्ना पार्श्वगतास्य भूत्वा श्रोष्यामि तावत् ।
पार्श्वपरिवर्तिना वयस्येन सह विजने किमपि मन्त्रयमाणस्तिष्ठति ।)

चित्रलेखा—जह दे रोअदि । (यथा ते रोचते ।) (यथोक्तमनु-
तिष्ठतः ।)

विदूषकः—भो चिन्तिदो मए दुल्लहण्णइणीसमाअमोवाओ ।
२० (भोः चिन्तितो मया दुर्लभप्रणयिनीसमागमोपायः ।)
(राजा तूष्णीमास्ते ।)

१ राजानं दृष्ट्वा (R. B.). २ भअवं चन्दो (R. B.) ३ अवेख्वादि (R. B.). ४ ण दाव उवसण्णस्सम् । तिरस्ख० (R. B.).

CITRA. : We shall find that out on (our) descending into the Pleasure-Garden, which is as if a part of the Nandana Forest. (Paradise).

(Both descend.)

CITRA. : (*Looking, joyfully*) Friend, here is he expecting you just as the moon that has risen first expects moonlight.

URVASHĪ : (*Observing*) Friend, the King now looks all the more charming than when I saw him first.

CITRA. : It is but natural ; come along then, let us approach.

URVASHĪ : I shall, in the first place, overhear him, standing by his side, concealed by the *Tiraskarīnī* charm. He is saying something to his friend, who is by his side, in this retired place.

CITRA. : As you like. (*They act as described.*)

VIDŪ. : O, I have hit upon a plan for your union with your beloved, who is hard to obtain.

(*The King remains silent.*)

उर्वशी—का णु खु एसा इत्थिआ इमिणा पथ्थीअमाणा अत्ताणअं
विकथ्थेदि । (का नु खल्वेषा स्त्री अनेन प्रार्थ्यमानात्मानं विकथ्यते ।)

चित्रलेखा—किं^१ उण माणुस्सअं विडम्बीअदि । (किं पुनर्मानुष्यं
विडम्ब्यते ।)

५ उर्वशी—भयामि सहसा पभावादो विण्णादुं । (विभेमि सहसा
प्रभावाद्विज्ञातुम् ।)

विदूषकः—णं भणामि चिन्तिदो उवाओत्ति । (ननु भणामि
चिन्तित उपाय इति ।)

राजा—तेन हि कथ्यताम् ।

१० विदूषकः—सिबिणअसमाअमअरिणिं णिदं सेवदु भवं । अहवा
तथ्थभोदीए उव्वसीए पडिकिदिं आलिहिअ ओलोअन्तो चिह । (स्वप्न-
समागमकारिणीं निद्रां सेवतां भवान् । अथवा तत्रभवत्या उर्वश्याः
प्रतिकृतिमालिङ्ग्यावलोकयंस्तिष्ठ)

उर्वशी—(सहर्षम्) हीणसत्त हिअअ समस्सस समस्सस ।

१५ (हीनसत्त्व हृदय समाश्रयसिहि समाश्रयसिहि ।)

राजा—उभयमप्यनुपपन्नम् ।

हृदयमिषुभिः कामस्यान्तः सशल्यमिदं सद्
कथमुपलभे निद्रां स्वप्ने समागमकारिणीम् ।

न च सुवदनामालेख्येपि प्रियामसमाप्यं तां

२० मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति ॥ १० ॥

१ का उण धण्णा इत्थिआ जा इमिणा पडिमुग्ग (परिमग्ग-B.) माणा
अत्ताणअं विणोदेदि (B.) [का पुनर्धन्या स्त्री या अनेन परिमृग्यमाणा आत्मानं
विनोदयति ।] (R. B.). २ (हला-B.) ज्ञाणस्स किं विलम्बीअदि [ध्यानाय
किं विलम्ब्यते ।] (R. B.). ३ अत्ताणअं विणोदेहि [आत्मानं विनोदयति]
(R. B.). ४ यतः (B.). ५ समवाप्य (B. against mss. evidence).

URVAŚĪ : Who possibly can this lady be, who, courted by him, thinks much of herself ?

CITRA. : But why do you act the part of a human being ?

URVAŚĪ : I am afraid to know it all at once by means of my divine power.

VIDŪ. : I say—I have thought out a plan.

KING : Then say what it is.

VIDŪ : Your honour should enjoy sleep which would bring about union in a dream ; or draw a portrait of her ladyship Urvaśī, and sit gazing at it.

URVAŚĪ : (*Delighted*) O ungenerous heart, be of good cheer.

KING : Both are impracticable.

This heart is constantly pierced through by the shafts of love ; how can I then get sleep which may bring about union in a dream ? Nor shall tears fail to well into my eyes, O friend, even before I have finished drawing in a picture that fair-faced beloved of mine ! (10)

चित्रलेखा—सहि सुदं तुए । (सखि श्रुतं त्वया ।)

उर्वशी—सुदं । ण उण पज्जत्तं हिअअस्स । (श्रुतम् । न पुनः पर्याप्तिं हृदयस्य ।)

विदूषकः—एत्तिओ मे मदिविहवो (एतावान् मम मतिविभवः ।)

५ राजा—(सनिःश्वासम् ।)

नितान्तकठिनां रुजं मम न वेद सां मानसीं

प्रभावविदितानुरागमवमन्यते वापि माम् ।

अलब्धफलनीरसां नम विधाय तस्मिञ्जने

समागममनोरथान्भवतु पञ्चबाणः कृती ॥ ११ ॥

१० चित्रलेखा—सुदं तुए । (श्रुतं त्वया ।)

उर्वशी—हृद्दी हृद्दी । मं एवं अवगच्छदि । असमर्थहि अगदो भविअ से पडिवअणस्स । पहावणिम्मिदेण भुजवत्तेण संपादि-
दुत्तरा होदुम् इच्छामि । (हा धिक् हा धिक् । मामेवमवगच्छति ।
असमर्थास्म्यग्रतो भूत्वा अस्य प्रतिवचनस्य । प्रभावनिर्मितेन भूर्जपत्रेण

१५ संपादितोत्तरा भवितुमिच्छामि ।)

चित्रलेखा—अणुमदं मे । (अनुमतं मम ।)

(उर्वशी ससंभ्रमं गृहीत्वा यथोक्तं करोति ।)

विदूषकः—(दृष्ट्वा) अविहा अविहा । भो किं णु खु एदं
भुअङ्गणिम्मोअं विअ संमुहे णो णिवडिदं । (अविहा अविहा । भोः

२० किं नु खल्वेतद्भुजङ्गनिर्मोक इव संमुखेऽस्माकं निपतितम् ।)

राजा—(विभाव्य) भूर्जपत्रगतोयमक्षरविन्यासः ।

१ यो. O. २ नीरसं...मनोरथम् (R. B.); R. notes another v.l. अवद्धफलनीरसा. (K.). ३ अत्ताणअं दंसितुं [आत्मानं दर्शयितुम्] (R. B.). ४ लेहं संपादिअ अन्तरा खिविटुं [= क्षेप्तुम्] इस्सामि (R. B.). ५ उर्वशी नाट्येनाभिलिख्य क्षिपति (R. B.). ६ भुअङ्गणिम्मोओ किं मं खादितुं णिवडिदो [भुजङ्गनिर्मोकः किं मां खादितुं निपतितः ।] (R. B.).

CITRA. : My friend, did you hear ?

URVĀŚĪ : I did ; but then it is not enough to convince my heart.

VIDŪ. : My intellectual powers go only so far and no farther.

KING : (*With a sigh*)

Either she does not know my extremely poignant mental torture, or she disregards me though my love for her is known to her through her divine power. Let the five-arrowed god (Cupid) accomplish his object by making my longings for union with that person vain on account of their not having borne fruit. (11)

CITRA. : Did you hear ?

URVĀŚĪ : Alas ! Alas ! He takes me to be so ! I am (however) unable to stand before him and give him a reply. I want to make a reply by means of a birch-leaf created by my power.

CITRA. : I approve of it.

(*Urvāśī takes it up hurriedly, and does as described.*)

VIDŪ. : (*Seeing*) Help, help ! O what is it, that has fallen in front of us, like the slough of a serpent ?

KING : (*Observing*) It is some writing on a birch-leaf.

विदूषकः—ण खु अदिङ्गाए तत्तहोदीए उव्वसीए भवदो परिदेविदं सुणिअ समाणाणुराअसूअआई अख्वराइं विसज्जिआई होन्ति । (न खल्वदृष्टया तत्रभवत्योर्वश्या भवतः परिदेवितं श्रुत्वा समानानुरागसूचकान्यक्षराणि विसृष्टानि भवन्ति ।)

५ **राजा**—नास्त्यगतिर्मनोरथानाम् । (गृहीत्वानुवाच्य सहर्षम् ।)
सखे प्रसन्नस्ते तर्कः ।

विदूषकः—भवं दाणिं पसीददु । एत्थ लिहिदं सुणिदुम् इच्छामि । (भवान् इदानीं प्रसीदतु । अत्र लिखितं श्रोतुमिच्छामि ।)

उर्वशी—साहु अज्ज गाअरिओसि । (साधु आर्य
१० नागरिकोसि ।)

राजा—श्रूयताम् । (वाचयति ।)

सामिअ संभाविआ जह अहं तुए अणुमिआ ।

तह अणुरत्तस्स जइ णाम तुह उवरि ॥ १२ ॥

णं मे लुलिअपारिजाअसआणिज्जयमि होन्ति ।

१५ णेन्दणवणवादावि अच्चुण्हा सरीरे ॥ १३ ॥

स्वामिन् संभाविता यथाहं त्वया अज्ञाता ।

तथानुरक्तस्य यदि नाम तवोपरि ॥ १२ ॥

ननु मम लुलितपारिजातशयनीये भवन्ति ।

नन्दनवनवाता अप्यत्युष्णकाः शरीरके ॥ १३ ॥

२० **उर्वशी**—किं णु खु संपदं भणिस्सदि । (किं नु खलु सांप्रतं
भणिष्यति ।)

चित्रलेखा—णं भणिदं एव्व कमलणाअमाणेहिं अग्ङ्गेहिं ।
(ननु भणितमेव कमलनालायमानैरङ्गैः ।)

१ सुहअ एअमेअ तुह [सुभग एवमेव तव] (R. B.). २ णवरि अ
ण-B.).....सुहा णन्दणवणवाआ वि सिहिव्व सरीरे । [अनन्तरं च
(न-B.)...शिखीव्वशरीरे] (R. B.).

VIDŪ. : May it not be that a writing indicating equal love on her part has been dropped by the invisible lady Urvaśī, on hearing your lamentations?

KING : Nothing is inaccessible to one's desires. (*Taking it up and reading it to himself, joyfully*) Friend, happy (indeed) was your guess.

VIDŪ. : May your honour be now pleased : I am anxious to hear what is written herein.

URVAŚĪ : Well done, sir, you are a refined person.

KING : Listen. (*Reads*)

My lord, if indeed I, whose heart is not known to you, be really so disposed towards you, who are in love with me, as you have supposed me to be, then how is it that even the breezes from the Nandana garden become exceedingly hot to my person, lying on a bed of *Pārijāta* flowers crushed owing to my restlessly rolling thereon? (12,13)

URVAŚĪ : What reply would he make now?

CĪTRA. : Why, his limbs which are playing the rôle of a lotus stalk have already answered (for him).

विदूषकः—दिष्टिआ मए विअ बुभुखिवदेण सोथ्थिवाअणं
उवलध्वं भवदा समासासणं । (दिष्ट्या मयेव बुभुक्षितेन स्वस्ति-
वायनमुपलब्धं भवता समाश्वासनम् ।)

राजा—समाश्वासनमिति किमुच्यते ।

५ **तुल्यानुरागपिशुनं ललितार्थबन्धं**
पत्रे निवेशितमुदाहरणं प्रियायाः ।
उत्पक्ष्मणो मम सखे मदिरेक्षणाया-
स्तस्याः समागतमिवाननमाननेन ॥ १४ ॥

उर्वशी—एथ्थ णो समविभाआ पीदी^१ । (अत्रावयोः समविभागा
१० प्रीतिः ।)

राजा—वयस्य अङ्गुलीस्वेदेन दूष्येरन्नक्षराणि । धार्यतामयं
प्रियायाः स्वहस्तः ।

विदूषकः—(गृहीत्वा) किं दाणिं तत्तभोदी उव्वसी भवदो
मणोरहाणं कुसुमं दंसिअ फले विसंवददि । (किमिदानीं तत्रभवत्यु-
१५ र्वशी भवतो मनोरथानां कुसुमं दर्शयित्वा फले विसंवदति ।)

उर्वशी—हला जाव उवगमणकादरं हिअअं पज्जवथ्थावेमि दाव
तुमं से अत्ताणं दंसिअ जं मे खमं तं भणाहि । (हला यावदुपगमन-
कातरं हृदयं पर्यवस्थापयामि तावत्त्वमस्मै आत्मानं दर्शयित्वा यन्मम
क्षमं तद्गुण ।)

२० **चित्रलेखा**—तह । (इति तिरस्करिणीमपनीय राजानमुपेत्य ।) जेदु
जेदु महाराओ । (तथा । (इति तिरस्करिणीमपनीय राजानमुपेत्य ।) जयतु
जयतु महाराजः ।)

१ ललितोपबन्धम् v. l. noted by R. २ उत्पक्ष्मले (R. B.). ३ मदी
[मती] (R. B.). ४ स्वहस्ते निक्षेपः प्रियायाः (R. B.).

VIDŪ. : Happily your honour has secured some consolation as I secure some present (of sweets) when I am hungry.

KING : Why do you call it a mere consolation ?

This song of my beloved, declaring her equally intense love, embodying a charming sense and inscribed on a leaf, is, my friend, as it were, the face with upturned eyelashes of the lady with bewitching eyes, coming close to my face. (14)

URVAŚĪ : Now we have an equal love for each other.

KING : Friend, the characters may be soiled by the perspiration on my fingers ; hold this autograph of my beloved.

VIDŪ. : (*Holding it*) Will the lady Urvaśī disappoint you as regards their fruition after having caused your desires to blossom forth ?

URVAŚĪ : Friend, while I compose my heart, which is timid to approach him, do you show yourself into his presence and say whatever is proper for me to say.

CITRA. : Be it so. (*Withdrawing the Tiraskarini charm and approaching the King*) Victory, victory to Your Majesty !

राजा—(सहर्षम्) स्वागतं भवत्यै । भेद्रे

न तथा नन्दयसि मां सख्या विरहिता तया ।

संगमे पूर्वदृष्टेव यमुना गङ्गाया विना ॥ १५ ॥

चित्रलेखा—णं पदमं मेहराई दीसदि पछ्छा विज्जुल्लदा । (ननु

५ प्रथमं मेघराजिर्दृश्यते पश्चाद्विद्युल्लता ।)

विदूषकः—(अपवार्य) कहं ण एसा उव्वसी । ताए तत्तहोदीए
अहिमदा सहअरी । (कथं नैषा उर्वशी । तस्यास्तत्रभवत्या अभिमता
सहचरी ।)

चित्रलेखा^३—उव्वसी महाराअं सिरसा पणमिअ विण्णवेदि ।

१० (उर्वशी महाराजं शिरसा प्रणम्य विज्ञापयति—)

राजा—किमाज्ञापयति ।

चित्रलेखा—मह सुरारिसंभवे दुज्जादे महाराओ एव्व सरणं
आसि । सा अहं तुह दंसणसमुत्थेण मअणेण बल्लिअं बाहीअमाणा
भूओवि महाराएण अणुकम्पणीअत्ति । (मम सुरारिसंभवे दुर्जाति

१५ महाराज एव शरणमासीत् । साहं तव दर्शनसमुत्थेन मदनेन
बलवद्भाव्यमाना भूयोपि महाराजेनानुकम्पनीयेति ।)

राजा—भद्रमुखि

पर्युत्सुकां कथयसि प्रियदर्शनां ता-

मूर्तिं न पश्यसि पुरुरवसं तदर्थे ।

२०

साधारणोयमुभयोः प्रणयः स्मरस्ये

तस्मै तप्तमयसा घटनाय योग्यम् ॥ १६ ॥

१ संभ्रमादरगर्भम् (R. B.). २ R. B. inserts (पार्श्वमवलोक्य).
३ R. & B. insert before this: राजा-एतदासनमास्यताम्, and (उपविश्य)
after चित्र०. ४ आति...०सस्तदर्थम् (R. B.). ५ यो यतस्व (R. B.).
६ तां कौमुदीमिव समागमयेन्दुबिम्बे (R. B.).

KING : (*With joy*)

Welcome to Your ladyship ; blessed one, Unaccompanied by that friend of yours, you do not delight me (now) so much, as the Jumna formerly seen at the confluence (with the Ganges) does not without the Ganges. (15)

CITRA. : I say, the row of clouds first makes its appearance, and then the lightning.

VIDŪ. : (*Aside*) What ! Is not this Urvaśī, but (only) the beloved friend of her ladyship ?

CITRA. : Bowing her head to Your Majesty, Urvaśī begs—

KING : What are her commands ?

CITRA. : Your Majesty was my only refuge in the misfortune arising from the enemy of the gods ; I am now mightily oppressed by love inspired by your sight ; You Majesty may, therefore, once again take pity on me.

KING : O sweet-faced one !

You speak of that lady of pleasing appearance as being full of longings, but you do not see Purūravas tormented on her account. This prayer proceeding from love is common to (us) both. A piece of heated iron is fit to be welded with another (equally) heated. (16)

चित्रलेखा—(उर्वशीमुपेत्य) हला एहि । तुवत्तोवि णिइअंदरं
मअणं देखिअ पिअअमस्स दे दूदिहि संवुत्ता । (हला एहि ।
त्वत्तोपि निर्दयतरं मदनं दृष्ट्वा प्रियतमस्य ते दूत्यस्मि संवृत्ता ।)

५ उर्वशी—(तिरस्करिणीमपनीय) अम्महे लहुअं तुए उइइदहि
(अहो लघु त्वयोज्झितास्मि ।)

चित्रलेखा—इदो मुहुत्तादो जाणिस्सं का कं उइइस्सदित्ति ।
आआरं दाव पडिवज्ज । (इतो मुहूर्ताज्ज्ञास्यामि का कामुज्झिष्यतीति ।
आचारं तावत्प्रतिपद्यस्व)

उर्वशी—(सत्रीडम्) जेदु जेदु महाराजो । (जयतु जयतु
१० महाराजः ।)

राजा—सुन्दरि

मया नाम जितं यस्य त्वयायं समुदीर्यते ।

जयशब्दः सहस्राक्षदगंतः पुरुषान्तरम् ॥ १७ ॥

(हस्ते गृहीत्वैनानामुपवेशयति ।)

१५ विदूषकः— भोदि रण्णो पिअवअस्सो बह्णणो किं ण वन्दीअदि ।
(भवति राज्ञः प्रियवयस्यो ब्राह्मणः किं न वन्द्यते ।)

(उर्वशी सस्मितं प्रणमति ।)

विदूषकः—साथि भोदीए । (स्वस्ति भवत्यै ।)

(नेपथ्ये देवदूतः) चित्रलेखे त्वरयोर्वशीम् ।

१ णिमुअधरं भिसण [निभृत्तरं भीषणं] (R. B.). २ अयि अणवत्थिदे
[अनवस्थिते] लहु एव्व परिच्चत्ताहि (R. B.) with slight spelling
variation. ३ R. and B. read ससाध्वसमुपसृत्य, before सत्रीडम् । ४
आगत (R. and B.); ५ कीदिसी थिदी भोदीए रज्जे ।... [कीदृशी
ति भवदीये राज्ये.] (R.).

CITRA. : (*Approaching Urvaśī*) Friend, come. Finding that Cupid is even more merciless (to him) than to you, I have become a messenger of your lover.

URVAŚĪ : (*Withdrawing the charm of concealment*) Ah ! you have so suddenly given me up.

CITRA. : A short while hereafter I shall see who gives up and whom ; in the meanwhile, observe the formalities.

URVAŚĪ : (*Bashfully*) Victory to Your Majesty !

KING : Fair lady,

Victory, indeed, is mine, to whom you address this word 'victory', which is never addressed to any person other than the thousand-eyed Indra. (17)

(*Taking her by the hand, seats her.*)

VIDŪ. : Lady, why do you not salute this Brāhmaṇa, an esteemed friend of the King ?

(*Urvaśī bows to him with a smile.*)

VIDŪ. : May good luck attend on your ladyship !

(*Behind the scenes, a heavenly messenger.*)

Citrālekṣhā, hurry up Urvaśī.

मुनिना भरतेन यः प्रयोगो
भवतीष्वष्टरसाश्रयो नियुक्तः ।
ललिताभिनयं तमद्य भर्ता
मरुतां द्रष्टुमनाः सलोकपालः ॥ १८ ॥

५ (सर्वे कर्णं ददति । उर्वशी विषादं नाटयति)

चित्रलेखा—सुदं पिअसहीए देवदूदस्स वअणं । अणुमाणीअदु
महाराओ । (श्रुतं प्रियसख्या देवदूतस्य वचनम् । अनुमान्यतां महाराजः ।)

उर्वशी—णस्थि मे वोआ । (नास्ति मे वाचा ।)

चित्रलेखा—महाराअ पैरवसो अअं जणो । ता महाराएण अम्म-
१० णुण्णादा इच्छदि देवेषु अणवरद्धं अत्ताणअं कादुं । (महाराज परवशोऽयं
जनः । तन्महाराजेनाभ्यनुज्ञातेच्छति देवेष्वनपराद्धमात्मानं कर्तुम् ।)

राजा—(कथंचिद्वाचं व्यवस्थाप्य ।) नास्मि भवत्योरीश्वरनियोग-
प्रत्यर्थी । स्मर्तव्यस्त्वयं जनः ।

(उर्वशी वियोगदुःखं रूपयन्ती सह सख्या निष्क्रान्ता ।)

१५ राजा—(सनिःश्वासम्) सखे वैयर्थ्यमिव चक्षुषः संप्रति ।

विदूषकः—(पत्र दर्शयितुकामः) णं एदं—(इत्यधोक्ते आत्मगतम्)
हध्वी हध्वी उव्वसीदंसणविहिदेण मए तं भुज्जवत्तअं पम्मइंपि हत्थादो
पमादेण ण विण्णादं । (नन्वेतत्—(इत्यधोक्ते आत्मगतम्) हा धिक् हा
धिक् उर्वशीदर्शनविस्मितेन मया तद्दूर्जपत्रं प्रभ्रष्टमपि हस्तात्प्रमादेन न
२० विज्ञातम् ।)

राजा—भद्र किमसि वक्तुकाम इव ।

१ निबद्धः (R. B.). २ वाआ विहवो (R. B.). ३ उव्वसी विण्णवेदि
[उर्वशी विज्ञापयति] देअदेअस्स...! (R. B.).

The Lord of the gods, along with the Guardians of the Quarters, is desirous of witnessing to-day the dramatic performance, in which the sage Bharata has instructed you, (and) in which are embodied all the eight sentiments, and wherein there is graceful acting. (18)

(All listen ; Urvaśi gesticulates sorrow.)

CITRA. : Did my friend hear the words of the heavenly messenger ? Ask His Majesty's leave (to go).

URVAŚI : My words fail me.

CITRA. : Your Majesty, this person is dependent. With Your Majesty's leave, therefore, she wishes to escape giving offence to the gods.

KING : *(Steadying his words with difficulty.)* I cannot stand in the way of the Lord's command unto you. But then, you will please remember me.

(Exit with her friend, Urvaśi, gesticulating sorrow at separation.)

KING : *(With a sigh.)* Friend, my eyes are now, as it were, useless.

VIDŪ : *(Wishing to show him the letter.)* Why, here is this—*(Having half uttered these words ; to himself)* Alas, alas ! I did not, through my carelessness, notice that the birch-leaf had dropped from my hand, struck with wonder as I was at the sight of Urvaśi.

KING : My good fellow, what is it that you are, as it were, desirous of saying ?

विदूषकः—मौ भवं अङ्गाइं मुञ्चदु । दढं खु तुइ बध्वभावा उव्वसी । ण सा इदोगेदं अणुराअं सिढिलेदि । (मा भवानङ्गानि मुञ्चतु । दढं खलु त्वयि बद्धभावोर्वशी । न सा इतोगतमनुरागं शिथिलयति ।)

५ **राजा**—ममाप्येतदाशंसि मनः । तया खलु प्रस्थाने
अनीशया शरीरस्य हृदयं स्वैवशं मयि
स्तनकम्पक्रियालक्ष्यैर्न्यस्तं निःश्वसितैरिव ॥ १९ ॥

विदूषकः—(आत्मगतम्) वेवदि मे हिअइ इमं वेलं तत्तभवदा तस्स भुज्जवत्तस्स णाम गेण्हिदव्वं भविस्सदित्ति । (वेपते मे हृदयमिमां १० वेलां तत्रभवता तस्य भूर्जपत्रस्य नाम ग्रहीतव्यं भविष्यतीति ।)

राजा—केनेदानीं दृष्टिं विलोभयामि । (स्मृत्वा ।) आ उपनयतु भवान् भूर्जपत्रम् ।

विदूषकः—(विषादं नाटयति ।) हन्त ण दीसदि । गेदं उव्वसीए मग्गेण । (हन्त न दृश्यते । गतमुर्वश्या मार्गेण ।)

१५ **राजा**—सर्वत्र प्रमादी वैधेयः । ननु विचिनोतु भवान् ।

विदूषकः—(उत्थाय) णं इदो भवे इदो भवे । (नन्वितो भवेद् इतो भवेत् ।) (इति विचेतव्यं नाटयति ।)

(ततः प्रविशति काशिराजपुत्री सपरिवारा देवी ।)

देवी—हज्जे णिउणिए सँच्चं तुए भणिदं इमं लदागेहं पविसन्तो २० अज्जमाणवअसहाओ अज्जउत्तो दिट्ठोत्ति । (हज्जे निपुणिके सत्थं त्वया भणितमिदं लतागेहं प्रविशन्नार्यमाणवकसहाय आर्यपुत्रो दृष्ट इति ।)

१ वअस्स एदह्मि इदह्मि (B.) वत्तुकामो [त्रयस्य एतदस्मि (इदमस्मि) वत्तुकामः] before मा...। (R. B.). २ इदो गदुअ एदं अणुबन्धं सिढिलीकरेदि । ३ विवशम् । (K.). ४ भो दिव्यं खु ते भुज्जवत्तं गदं । (R. B.). ५ सच्चं किं लदाघरं विसन्तो अज्जमाणवअसहाओ दिट्ठो तुए महाराओ । (R. B.).

VIDŪ. : Do not be dispirited. Urvaśī, to be sure, is deeply in love with you. She will not slacken her love which has gone so far.

KING :

My mind, too, tells (me) the same. At her departure, she, not mistress of her own person, deposited with me, as it were, her heart over which she had control, by means of her sighs, which were indicated by the heaving of her breasts. (19)

VIDŪ. : (*To himself*) My heart trembles since the king would now make mention of the birch-leaf !

KING : How shall I now divert my eyes ? (*Recollecting*) Ah yes, please bring me the birch-leaf.

VIDŪ. : (*Gesticulates sorrow*) Alas ! It is not to be seen. It has gone along Urvaśī's way.

KING : A fool that you are, you are careless in everything. You should now look for it.

VIDŪ. : (*Rising*) It may be just here, or here. (*Gesticulates searching.*)

(*Then enters the Queen, the daughter of the King Kāśī, .. accompanied by her attendants.*)

QUEEN : Nipunikā, did you inform me rightly when you said that you saw my lord enter this arbour of creepers in the company of the revered Mānavaka ?

निपुणिका—किं अण्णहा भट्टिणी मए विण्णविदपुब्बा ।
(किमन्यथा भट्टिनी मया विज्ञापितपूर्वा ।)

देवी—तेण हि लदन्तरिदा सुणिस्सं दाव से वीसध्वामन्तिदाणि ।
जं तुए कहिदं तं सच्चं ण वत्ति । (तेन हि लतान्तरिता श्रोष्यामि
५ तावदस्य विश्रब्धामन्त्रितानि । यत् त्वया कथितं तत्सत्यं न वेति ।)

निपुणिका—जं भट्टिणीए रुच्चदि । (यद् भट्टिन्यै रोचते ।)

देवी—(परिक्रम्य ।) हज्जे णिउणिए किं एदं जिण्णचीरं विअ
इदोमुहं दस्खिणमास्देण आणीअदि । (हज्जे निपुणिके
किमेतज्जीर्णवीरमिवेतोमुखं दक्षिणमास्तेनानीयते ।)

१० **निपुणिका**—(विभाव्य ।) भट्टिणि पडिवत्तणविभाविदस्खरं
भुज्जवत्तं खु एदं । हन्त भट्टिणीए एव्व णेउरकोडीए लग्गं (गृहीत्वा)
कहं । वाईअदु । (भट्टिनि परिवर्तनविभाविताक्षरं भूर्जपत्रं खल्वेतत् ।
हन्त भट्टिन्या एव नूपुरकोट्या लग्नम् । (गृहीत्वा) कथम् । वाच्यताम् ।)

देवी—आणुवाएहि दाव णं । जदि अविरुद्धं तदो सुणिस्सं ।
१५ (अनुवाचय तावदेतत् । यद्यविरुद्धं ततः श्रोष्यामि ।)

निपुणिका—(तथा कृत्वा ।) भट्टिणि तं एव्व कोलीणं विअ
पैहिडादि । भट्टारअं उदिसिअ उव्वसीए कव्वबन्धोत्ति तक्केमि ।
अज्जमाणवअपमादेण अह्माणं हत्थं गदोत्ति । (भट्टिनि तदेव कौली-
नमिव प्रतिभाति । भर्तारमुद्दिश्योर्वश्याः काव्यबन्ध इति तर्कयामि ।

२० आर्यमाणवकप्रमादेनावयोर्हस्तं गत इति ।)

देवी—तेण हि से गहिदत्था होमि (तेन ह्यस्य गृहीतार्था भवामि ।)

(निपुणिका राज्ञा पूर्ववाचितं वाचयति ।)

१ जं भट्टिणी आणवेदि । (Pandit). २ वत्तं णवचीवरं (R.), ३ विअम्भदि
[विजृम्भते] (R. B.).

NIPUNIKĀ : Have I ever before wrongly informed your ladyship ?

QUEEN : In that case, screened by a creeper, I will listen to his confidential talk (so that I may know) whether what you told me is true or not.

NIPUNIKĀ : As Your Ladyship pleases.

QUEEN : (*Turning round*) Nipunikā, what is it like an old rag that is being blown hither by the southern breeze ?

NIPUNIKĀ : (*Observing*) My Lady, it is surely a birch-leaf, the characters whereon become visible as it turns round. O joy ! It has stuck to the edge of Your Ladyship's anklet. (*Picking it up*) How now ! Your Ladyship may read it.

QUEEN : Read it to yourself, in the first place ; if there be nothing objectionable, I shall then hear it.

NIPUNIKĀ : (*Acting accordingly*) My Lady, it appears to be the very same scandal. Methinks, it is a poetical composition by Urvaśī, addressed to His Majesty. It has fallen into our hands through the carelessness of the revered Mānavaka.

QUEEN : If so, let me know its contents.

(*Nipunikā reads out the same as was already read out by the King.*)

देवी—एध्व इमिणा एव उवाअणेण अछलराकामुअं पेख्वामि ।
(अत्रानेनैवोपायनेनाप्सरः कामुकं प्रेक्षे ।) (इति परिजनसहिता लतागृहं
परिक्रामति ।)

विदूषकः—भो वअस्स किं एदं पवणँवसगामि पमदवणसमी-
५ वगदकीलापव्वदपज्जन्ते दीसदि । (भो वयस्य किमेतत्पवनवशगामि
प्रमदवनसमीपगतक्रीडापर्वतपर्यन्ते दृश्यते ।)

राजा—(उत्थाय ।) भगवन् वसन्तप्रिय दक्षिणवायो ।

वासार्थं हर संभृतं सुरभिणा पौष्पं रजो वीरुधां
किं मिथ्या भवतो हृतेन दयितास्नेहस्वहृस्तेन मे ।
१० जानीते हि मनोविनोदनफलैरैवंविधैर्धारितं
कामार्तं जनमञ्जनां प्रति भवानालक्षितप्रार्थनः ॥ २०॥

निपु०—भट्टिणि एदस्स एव अण्णेसणा वट्टदि । (भट्टिणि एत-
स्यैवान्वेषणा वर्तते ।)

देवी—पेख्वामि । (प्रेक्षे ।)

१५ **विदूषकः**—भो मिलाअमाणकेशरच्छविणा मोरपिच्छेण विप्पलब्धो
हि । (भो म्लायमानकेशरच्छविना मयूरपिच्छेन विप्रलब्धोऽस्मि ।)

राजा—सर्वथा हतोस्मिं ।

देवी —(उपेत्य ।) अज्जउत्त अलं आवेएण । एदं तं भुज्जवत्तं ।
(आर्यपुत्र अलमावेगेन । एतत्तद्भूर्जपत्रम् ।)

२० **राजा**—(ससंभ्रमम् ।) अये देवी । स्वागतं देव्यै ।

१ Pandit omits; we follow mss. evidence. २ वसन्तसख
मलयानल । (R. B.). ३ भवान्...शतैः (B.). जानात्येव (R. B.).
४ ० सामिभवितुं नालम्बितप्रार्थनम् (R.). ५ मन्दभाग्यः (R. B.).

QUEEN : With this very present I shall just now (एथ) see that lover of the nymph. (*She turns round towards the arbour of creepers along with her attendants.*)

VIDŪ. : Friend, what is it that is seen on the border of the pleasure-mount adjoining the Pramadavana, and floating on the wind ?

KING : (*Rising*) Venerable South Wind, friend of the Spring !

Blow away the pollen of the flowers of creepers gathered by the Spring for scattering perfume ; what purpose of yours is served by vainly carrying away the autograph of my beloved expressive of her love ? For you, who are known to have courted Añjanā, are aware that it is by means such as these, calculated to divert the mind, that a love-lorn person sustains himself. (20)

NIPUNIKĀ : My lady, this very thing is being searched for.

QUEEN : I see !

VIDŪ. : O, I was deceived by a peacock's feather resembling a withered *Kesara* flower.

KING : I am totally undone !

QUEEN : (*Approaching*) My Lord, enough of excitement. Here is that birch-leaf.

KING : (*Flurried*) Ah, it is the Queen ! Welcome to the Queen.

विदूषकः—(अपवार्य ।) दुरागदं दाणिं संवुत्तं । (दुरागतमिदानीं संवृत्तम् ।)

राजा—(जनान्तिकम् ।) सखे किमत्र प्रतिविधेयम् ।

विदूषकः—^१लोत्तेण गहिदस्स कुम्भिलअस्स अस्थि वा
५ पडिवअणं । (लोत्रेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम् ।)

राजा—^२(अपवार्य) मूढ नायं परिहासकालः । (प्रकाशम् ।)^३
देवि नेदं मया मृग्यते । स खलु परसमन्वेषणार्थमारम्भोयम् ।

देवी—जुज्जदि अत्तणो सोहमं पच्छादेदुं । (युज्यत आत्मनः
सौभाग्यं प्रच्छादयितुम् ।)

१० **विदूषकः**—भोदि तुवरोहि से भोजणं जं पित्तोवसमणसमर्थं
होदि । (भवति त्वरयास्य भोजनं यत् पित्तोपशमनसमर्थं भवति ।)

देवी—णिउणिए सोहणं खु बहण्णेन आसासिदो वअस्सो ।
(निपुणिके शोभनं खलु ब्राह्मणेनाश्वासितो वयस्यः ।)

विदूषकः—भोदि णं पेख्ख आसासिदो पिसाचोवि भोजणेण ।
१५ (भवति ननु पश्य आश्वासितः पिशाचोपि भोजनेन ।)

राजा—मूर्ख बलादपराधिनं मां प्रतिपादयसि ।

देवी—णस्थि भवदो अवराहो । अहं एव एथ अवरद्धा जा
पडिज्जलदंसणा भविअ अगदोदे चिह्मामि । इदो अहं गमिस्सं । (नास्ति

१ Many mss. assign this speech to विदू०, which we adopt. Although a few mss. & B. assign the same to देवी, none of them has, however, the expected stage-direction अपवार्य. २ R. inserts (जनान्तिकम् ।). ३-३ Omitted by Pandit. R. B. have it. ४ तत्खलु मन्त्रपत्रं यदन्वेषणाय ममायमारम्भः (R.). ५ जेण पित्तपसमणेण सुत्थो [पित्तप्रशमनेन सुस्थः] भोदि (B.). ६ वअस्सो चित्तभोजणेण (R.) पेख्ख भोजणेण आसासिदो पिसासोवि उइइइ किं उण एद (K.).

VIDŪ. : (*Aside*) At this moment she is (quite) unwell-come.

KING : (*Aside*) Friend, what remedy is there ?

VIDŪ : What else can a thief do when he is caught with his booty ?

KING : (*Aside*) Fool, this is not the time for jesting, (*Aloud*) Queen, this is not what I was looking for. This search of ours is for quite a different object.

QUEEN : Is it proper that you should conceal your good fortune ?

VIDŪ. : Madam, hasten his meal so that it may cure him of biliousness.

QUEEN : Nipuṇikā, how well has the Brāhmaṇa come to his friend's help !

VIDŪ. : Madam, you know that even a ghost is conciliated by a dinner.

KING : Fool, you make (prove) me guilty perforce.

QUEEN : It is no fault of yours ; it is myself alone that offend by standing before you even when my presence has be-

भवतोऽपराधः । अहमेवात्रापराद्धा या प्रतिकूलदर्शना भूत्वाऽग्रतस्ते
तिष्ठामि । इतोऽहं गमिष्यामि ।) (कोपं नाटयित्वा प्रस्थिता ।)

राजा—

अपराधी नामाहं प्रसीद रम्भोरु विरम संरम्भात् ।
५ सेव्यो जनश्च कुपितः कैथं नु दासो निरपराधः ॥ २१ ॥

[इति पादयोः पतति ।]

देवी—(आत्मगतम् ।) मा खु लहुहिअआ अहं अणुणअं बहु
मण्णे । किं दु अँदस्खिण्णकिदस्स पच्छादावस्स भाएमि । (मा खलु
लघुहृदयाहमनुनयं बहु मन्ये । किं त्वदाक्षिण्यकृतात्पश्चात्तापाद्विभेमि ।)
१० (राजानमपहाय सपरिवारा निष्क्रान्ता ।)

विदूषकः—पाउसणदी विअ अप्पसणा गदा देवी । ता उट्ठेहि ।
(प्रावृण्णदीवाप्रसन्ना गता देवी । तदुत्तिष्ठ ।)

राजा—(उत्थाय) वयस्य नेदमनुपपन्नम् । पश्य
प्रियवचनशैतोऽपि योषितां दयितजनानुनयो रसाहते ।
१५ प्रविशति हृदयं न तद्विदं मणिरिव कृत्रिमरागयोजितः ॥ २२ ॥

विदूषकः—अणुऊलं एत्थ भवदो एदं । ण खु अस्खिदुस्खिदो
अहिमुहे दीवसिहं सहेदि । (अनुकूलमत्रभवत् एतत् । न खल्वक्षि-
दुःखितोऽभिमुखे दीपशिखां सहते ।)

राजा—मा मैवम् । उर्वशीगतमनसोपि मे स एव देव्यां बहुमानः ।
२० किं तु प्रणिपातलङ्घनादहमस्यां धैर्यमवलम्बिष्ये ।

१ दाखिण्णकिदस्स पच्छादावस्स is the uniform reading of mss.; K., however, whom we have followed, offers a reading which gives excellent sense.* २ कृतोऽपि (R. B.).

come quite unwelcome. Away shall I go from here. (*Sets out, gesticulating anger.*)

KING :

I am surely the offender ; be pleased, O lady with thighs like the plantain tree ; refrain from anger. When the master is angry, how possibly can the servant be innocent ? (21)

(*Falls at her feet.*)

QUEEN : (*To herself*) Not that I am so light-hearted as to make much of this supplication, but then I am afraid of the regret consequent upon my discourtesy (to my Lord), (*Exit with her attendants, leaving the King.*)

VIDŪ. : The Queen has gone away, sullied (unreconciled, turbid) like a stream in the rains. Rise up (please), therefore.

KING :

Friend, this is not unreasonable. Note,

The propitiation of lovers, though couched in hundreds of gallant expressions, does not, if lacking in genuine love, enter the hearts of women who know what it is, just as a gem with an artificial colouring does not win the heart of the connoisseurs. (22)

VIDŪ. : This is favourable to you. Surely a person suffering from sore eyes cannot bear the sight of the flame of a lamp.

KING : No, say not so ; though I have set my heart on Urvaśī, I still entertain the same high regard for the Queen. But now that she has slighted my prostrations, I shall show indifference towards her.

विदूषकः—चिद्दु दाव भवदो घीरदा । बुभुक्षिदस्स बह्मणस्स
जीविदं अवलम्बदु भवं । समओ खु ण्हाणभोअणं सेविदुं । (तिष्ठतु
तावद्भवतो घीरता । बुभुक्षितस्य ब्राह्मणस्य जीवितमवलम्बतां भवान् ।
समयः खलु स्नानभोजनं सेवितुम् ।)

५ **राजा**—(ऊर्ध्वमवलोक्य) गतमर्धं दिवसस्य ।

उष्णालुः शिशिरे निषीदति तरोर्भूलालवाले शिखी
निर्भिद्योपरि कर्णिकारमुकुलान्यालीयते षट्पदः ।
तप्तं वारि विहाय तीरनलिनीं कारण्डवः सेवते
क्रीडावेश्मनि चैष पञ्जरशुकः क्लान्तो जलं याचते ॥२३॥

१०

[इति निष्क्रान्ताः सर्वे ।]

इति द्वितीयोऽङ्कः ।

VIDŪ : Let your indifference be held in abeyance for a while. Your honour should save the life of a hungry Brāhmaṇa. It is high time to bathe and dine.

KING : (*Looking into the sky.*)

It is past mid-day.

Oppressed by heat, the peacock sits down in the cool basin round the root of a tree ; the bees, having forced open at the top the flower-buds of the Karṇikāra, lie snugly inside ; the duck, abandoning the hot water, resorts to the lotus-plant on the bank, and the caged parrot in the pleasure-house, being exhausted, begs for water. (23)

[*Exeunt omnes.*]

End of Act II.

तृतीयोऽङ्कः ।

[ततः प्रविशतो भरतशिष्यौ ।]

प्रथमः—सखे पल्लव महेन्द्रसदनं गच्छतोपाध्यायेन त्वमासनं प्रतिग्राहितः । अग्निशरणसंरक्षणाय स्थापितोऽहम् । अतः खलु पृच्छामि ।

५ अपि गुरोः प्रयोगेण दिव्या परिषदाराधिता ।

द्वितीयः—गालव ण आणे आराहिदा ण वत्ति । तस्सि उण सरस्सईकिदकव्वबन्धे लच्छीसअंवरे तेसु तेसु रसन्तरेसु तम्मआ आसि । किं तु— (गालव न जाने आराधिता न वेति । तस्मिन् पुनः सरस्वतीकृतकाव्यबन्धे लक्ष्मीस्वयंवरे तेषु तेषु रसान्तरेषु

१० तन्मय्यासीत् । किं तु—)

प्रथमः—सदोषावकाश इव ते वाक्यशेषः ।

द्वितीयः—आम तहिं उव्वसीए वअणं पमादस्खलितं आसि ।

(आम तस्मिन्नुर्वश्या वचनं प्रमादस्खलितमासीत् ।)

प्रथमः—कथमिव ।

१५ **द्वितीयः**—लच्छीभूमिआए वट्टमाणा उव्वसी वारणीभूमिआए वट्टमाणाए मेणआए पुच्छिदा । सहि समाअदा एदे तेलोक्कसुपुरिसा सकेसवा लोअवाला । कदमस्सि दे भावाहिणिवेसोत्ति । (लक्ष्मीभूमिकायां वर्तमानोर्वशी वारणीभूमिकायां वर्तमानया मेनकया पृष्टा । सखि समागता एते त्रैलोक्यसुपुरुषाः सकेशवा लोकपालाः । कतमस्मिंस्ते २० भावाभिनिवेश इति ।)

प्रथमः—ततस्ततः ।

१ गालव ण आणे कहुं आराहिता भोदि । तस्सि उण सरस्सईकिदकव्वबन्धे लच्छीसअंवरे उव्वसी तेसु तेसु रसन्तरेसु उम्माइवा आसि । (R. B.); we retain किं तु following K.

ACT III

(Then enter two pupils of Bharata.)

FIRST : Friend, Pallava, you were made to carry his seat by our preceptor when going to the abode of the great Indra, while I was entrusted with the work of guarding the fire-sanctuary. Hence I ask you whether the heavenly audience was pleased with the dramatic performance directed by our preceptor.

SECOND : Gālava, I cannot say whether the audience was pleased or not, but it was completely absorbed in the several sentiments in the play, Lakṣmī-Svayamvara, composed by Saravastī. However—

FIRST : Your incomplete sentence seems to imply a fault.

SECOND : Yes. In that performance Urvaśī stumbled in her speech through carelessness.

FIRST : How possibly ?

SECOND : Urvaśī, playing the part of Lakṣmī, was asked by Menakā, playing the part of Vāruṇī,—‘Friend, here are assembled the eminent persons in all the three worlds, the Guardians of the Quarters along with Keśava. On whom have you fixed your affection ?’

FIRST : What next ?

द्वितीयः—तदो ताए पुरिसोत्तमेति भणिदव्वे पुरुरवेत्ति णिग्गदा वाणी । (ततस्तया पुरुषोत्तम इति भणितव्ये पुरुरवसीति निर्गता वाणी ।)

प्रथमः—भवितव्वानुविधायीनीन्द्रियाणि । न खलु तामभिकुद्धो
५ गुरुः ।

द्वितीयः—सा खु सत्ता उवइच्चाएण । महिन्देण उण अणुग-
हिदा । (सा खलु शसोपाध्यायेन । महेन्द्रेण पुनरनुगृहीता ।)

प्रथमः—कथमिव ।

द्वितीयः—जेण मम उवदेसो तुए लड्ढिदो तेण ण दे दिव्वं
१० ठाणं हविस्सदित्ति उवइच्चाअस्स सावो । महिन्देण उण पेस्खणावसाणे
लज्जावणदमुही भणिदा जस्सिं बध्वभावा सि तस्स मे रणसहाअस्स
राएसिणो पिअं एत्थ करणिज्जं । सा तुमं जहाकामं पुरुरवसं उवचिद्ध
जाव सो तुइ दिक्खसंताणो भोदित्ति । (येन ममोपदेशस्त्वया लड्ढितस्तेन
न ते दिव्यं स्थानं भविष्यतीत्युपाध्यायस्य शापः । महेन्द्रेण
१५ पुनः प्रेक्षणावसाने लज्जावनतमुखी भणिता यस्मिन्बद्धभावासि तस्य
मे रणसहायस्य राजर्षेः प्रियमत्र करणीयम् । सा त्वं यथाकामं पुरुरवस-
मुपतिष्ठस्व यावत्स त्वयि दृष्टसंतानो भवेदिति ।)

प्रथमः—सट्ठसं पुरुषान्तरविदो महेन्द्रस्य ।

द्वितीयः—(सूर्यमवलोक्य) कथापसङ्गेण अहोहिं अवरब्धा
२० अहिसेअवेला खु उवइच्चाअस्स । ता एहि से पासपरिवत्तिणो होम ।
(कथाप्रसङ्गेनास्माभिरपराद्धाऽभिषेकवेला खलुपाध्यायस्य । तदेह्यस्य
पार्श्वपरिवर्तिनौ भवावः ।) (इति निष्क्रान्तौ ।)

मिश्रविष्कम्भकः ।

—०×०—

१ ०तव्यता०...बुद्धीन्द्रियाणि । (R. B.). २मुनिः (R. B.).
३ पुरंदरेण उण लज्जावणदमुहिं उवस्सीं प्पेखिअ एदं भणिदं (R. B.).

SECOND : Then, when she ought to have said, 'on Puru-sottama,' the words, 'on Purūravas' escaped her lips.

FIRST : The sense-organs act towards the fulfilment of whatever is pre-ordained. Was not our preceptor angry with her ?

SECOND : Of course she was cursed by the preceptor, but the great Indra favoured her.

FIRST : How do you mean ?

SECOND : ' Since you have disregarded my instruction, you will have no place in heaven '—this was the curse pronounced by the preceptor. At the close of the performance, however, the great Indra addressed her thus as she stood with her head hung down in shame--' I must in this matter do some good turn to the royal sage, my ally in war, on whom you have fixed your affection. Therefore, go and enjoy at will the company of Purūravas until he sees an offspring born of you.'

FIRST : That is becoming to the great Indra who knows the hearts of others.

SECOND : (*Looking up to the Sun*) In the course of our conversation, we have overlooked the hour of our preceptor's bath ; come along, then, let us be by his side. [*Exeunt.*]

End of the Mīśra-Viṣkambhaka.

[ततः प्रविशति कञ्चुकी ।]

कञ्चुकी—

सर्वः कल्ये वयसि यतते लब्धुमर्थान्कुटुम्बी
पश्चात्पुत्रैरपहृतभरः कल्पते विश्रमाय ।

५ अस्माकं तु प्रतिदिनमियं सादयन्ती शरीरम्
सेवाकारा परिणतिरहो स्त्रीषु कष्टोऽधिकारः ॥ १ ॥

(परिक्रम्य ।) आदिष्टोऽस्मि सनियमया काशिराजपुत्र्या व्रतसंपादनार्थं
मया मानमुत्सृज्य निपुणिकामुखेन पूर्वं याचितो महाराजः । तदेव
मद्वचनाद्विज्ञापयेति । यावदिदानीमवसितसन्ध्याजाप्यं महाराजं पश्यामि ।

१० (परिक्रम्यावलोक्य च ।) रमणीयः खलु दिवसावसानवृत्तान्तो राजवेदमनि ।
इह हि

उत्कीर्णा इव वासयष्टिषु निशानिद्रालसा बर्हिणो
धूपैर्जालविनिःसृतैर्वडभयः संदिग्धपारावताः ।

आचारप्रयतः सपुष्पबलिषु स्थानेषु चार्चिष्मतीः
१५ सन्ध्यामङ्गलदीपिका विभजते शुद्धान्तवृद्धो जनैः ॥ २ ॥

(नेपथ्याभिमुखं दृष्ट्वा) अये इत एव प्रस्थितो देवः ।

परिजनवनिताकरार्पिताभिः परिवृत एष विभाति दीपिकाभिः ।
गिरिरिव गतिमानपक्षलोपादनुतटपुष्पितकर्णिकारयष्टिः ॥ ३ ॥

यावदेनमवलोकनमार्गे स्थितः प्रतिपालयामि ।

२० [ततः प्रतिशति यथानिर्दिष्टो राजा विदूषकश्च ।]

राजा—(आत्मगतम् ।)

कार्यान्तरितोत्कण्ठं दिनं मया नीतमनतिकृच्छ्रेण ।

अविनोददीर्घयामा कथं नु रात्रिर्गमयितव्या ॥ ४ ॥

(*Then enters the Chamberlain.*)

CHAMBER :

Every householder strives to acquire riches in his youth ; later (in old age), relieved of his burden by his sons, he can enjoy *rest*. Our old age, on the other hand, daily wasting away the body, has taken the form of *servitude*. Alas ! hard is the office of looking after the harem ! (1)

(*Walking about*) I am thus ordered by the daughter of the King of Kāśī who is observing a vow :—"I have already requested His Majesty, leaving aside all (jealous) anger, through Nipunīkā, for the fulfilment of my vow. You will (kindly) repeat the same request in my name." I shall, therefore, now see His Majesty who must have finished his evening prayers. (*Turning round and looking*) Delightful, indeed, is the evening scene at the royal palace ! For, here

The peacocks, drowsy with sleep at the approach of the night, perch on their roosting rods, as if they were carved out (figures) ; the projecting eaves of the roofs have the pigeons thereon confounded with the volumes of incense-smoke issuing from the lattices, and the elderly inmates of the harem, devoted to the customary rites, are placing the bright lights, auspicious at even-tide, in various places strewn over with offerings of flowers. (2)

(*Looking towards the curtain*) Ah, His Majesty is coming in this direction.

Surrounded by the torches held in their hands by the female attendants, he looks like a mountain in motion, its wings not being lopped off, with the tall, blossoming Kāṇikāra trees along its slopes. (3)

I shall just wait for him standing within the range of his sight.

(*Then enter the King as described and the Vidūṣaka.*)

KING : (*To himself*)

I passed the day without much difficulty, my love-longing being forgotten in (the midst of) state-affairs ; but how, indeed, am I to pass the night, with its hours (appearing) long for want of diversion ? (4)

कञ्चुकी—(उपगम्य) जयतु जयतु देवः । देवी विज्ञापयति—मणिहर्म्यपृष्ठे सुदर्शनश्चन्द्रः । तत्र संनिहितेन देवेन प्रतिपालयितुमिच्छामि यावद्रोहिणीसंयोग इति ।

राजा—आर्यं लातव्यं विज्ञाप्यतां देवी यस्ते छन्द इति ।

५ **कञ्चुकी**—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

राजा—वयस्य किं परमार्थत एव देव्या व्रतनिमित्तोऽयमारम्भः स्यात् ।

विदूषकः—भो तक्केमि जादपच्छादावा तत्तभोदी वदावदेसेण भवदो पणिपादलङ्घणं पमज्जिदुकामत्ति । (भो तर्कयामि जातपश्चा-
१० तापा तत्रभवती व्रतापदेशेन भवतः प्रणिपातलङ्घनं प्रमार्ष्टुकामेति ।)

राजा—उपपन्नं भवानाह । तथा हि ।

अवधूतप्रणिपाताः पश्चात्संतप्यमानमनसोऽपि ।

१ निभृतैर्व्यपत्रपन्ते दयितानुनयैर्मनस्विन्यः ॥ ५ ॥

तदादेशाय मणिहर्म्यपृष्ठमार्गम् ।

१५ **विदूषकः**—इदो इदो भवं । इमिणा गङ्गातरङ्गसस्सिरीएण फलिहमणिसोवाणेण आरोहतु भवं पदोसावसररमणिज्जं मणिहम्मिअं । (इत इतो भवान् । अनेन गङ्गातरङ्गसश्रीकेण स्फटिकमणिसोपाने-
नारोहतु भवान्प्रदोषावसररमणीयं मणिहर्म्यम् ।)

राजा—आरोहाग्रतः ।

२०

[सर्वे सोपानारोहणं नाटयन्ति ।]

विदूषकः—(विलोक्य) भो पच्चासण्णेण चन्दोदएण होदव्वं । जह तिमिरेईअमाणं पुव्वदिसामुहं आलोअसुहअं दीसदि । (भोः

१ मनसो हि (B.); विधिधैरनुतप्यन्ते (B. and alternative of R.).
२ सिसिरेण [शिशिरेण] (R. B.). ३ तिमिरेण रेचीअमाणं पुव्व दिसामुहं (B.). ५ आलोहिअप्पहम् । (R.).

CHAMBER. : (*Approaching*). Victory, victory to Your Majesty ! The Queen begs to say—A good view of the moon can be had from the terrace of the Mañiharmya palace. I wish to tarry there in the company of Your Majesty till the hour the Moon is in conjunction with Rohiṇī.

KING : Noble Lātavya, convey to the Queen that it shall be as she desires.

CHAMBER. : As Your Majesty commands. [*Exit.*]

KING : Friend, can this action of the Queen be really meant for the purpose (of the fulfilment) of the vow ?

VIDŪ. : I fancy that her ladyship is full of remorse, and wishes to make amends for the slighting of your prostration under the pretext of this vow.

KING : You have said the right thing. For,

Proud women, who scornfully treat the prostrations (of their husbands), though subsequently stung with remorse, feel *secretly* ashamed of themselves on account of the conciliatory acts of their husbands. (5)

Lead, therefore, the way to the terrace of the Mañiharmya.

VIDŪ. : This way, this way, my Lord. By this crystal staircase, looking like the ripples of the Ganges, may your honour ascend the Mañiharmya palace, delightful at evening time.

KING : You may ascend first.

(*All gesticulate ascending the stairs.*)

VIDŪ. : (*Marking*) Sir, the rise of the moon must be (quite) at hand, since the face of the Eastern Quarter, rid of darkness, appears charming to the view.

प्रत्यासन्नेन चन्द्रोदयेन भवितव्यम् । यथा तिमिररिच्यमानं पूर्वदिशा-
मुखमालोकसुभगं दृश्यते ।)

राजा—सम्यगाह भवान् ।

उदयगूढशशाङ्कमरीचिभिस्तमसि दूरमितः^१ प्रतिसारिते ।

५ अलकसंयमनादिव लोचने हरति मे हरिवाहनदिङ्मुखम् ॥ ६ ॥

विदूषकः—ही ही । भो एसो खण्डमोदअसस्सिरीओ उदिदो
राआ दुआदीणं । (ही ही । भोः एष खण्डमोदकसश्रीक उदितो राजा
द्विजातीनाम् ।)

राजा—(सस्मितम् ।) सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः ।

१० (प्राञ्जलिः प्रणम्य ।) भगवन् क्षपानाथ

रविमावसते सतां क्रियायै सुधया तर्पयते सुरान्पितृंश्च ।

तमसां निशि मूर्च्छतां निहन्त्रे हरचूडानिहितात्मने नमस्ते ॥ ७ ॥

[उत्तिष्ठति]

विदूषकः—भो ब्रह्मणसंक्रामिदन्खरेण दे पिदामहेण अम्म-
१५ पुण्णादो आसणड्ढिदो होहि जाव अहंपि सुहासीणो होमि । (भो
ब्राह्मणसंक्रामिताक्षरेण ते पितामहेनाभ्यनुज्ञात आसनस्थितो भव
यावदहमपि सुखासीनो भवामि ।)

राजा—(विदूषकवचनं परिगृह्योपविष्टः । परिजनं विलोक्य ।) अभि-
व्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन । विश्राम्यन्तु भवत्यः ।

२० परिजनः—जं देवो आणवेदि (यदेव आज्ञापयति ।)
(इति निष्क्रान्तः ।)

राजा—(चन्द्रमसमवलोक्य) वयस्य परं मुहूर्तादागमनं देव्याः ।
तद्विविक्ते कथयिष्यामि स्वामवस्थाम् ।

१ सम्यग्भवान्मन्यते (R. B.). २ उत्तरं (R. B.). ३ ओसधी (ही-B.).
णम् । (R. B.). ४ ऋक्षराज (R. B.). ५ रुचिमावहते । (B. noted by
R. as a v. l.)

KING : You have well said.

Darkness being chased away by the rays of the moon, concealed behind the rising-mountain, the face of the Eastern Quarter attracts my eyes as if by the tying up of her curls. (6)

VIDŪ. : Ha, ha ! Sir, here rises the King of the twice-born, looking like a broken ball of sweets.

KING : (*With a smile*) Everywhere a glutton thinks of eatables alone. (*Folding his hands and bowing*) Venerable Lord of the Night !

A bow to you, who enter the Sun for the religious rites of the pious, who gratify the Gods and the Manes with nectar, who dispel darkness prevailing at night, and who have placed yourself on the crest of Śiva ! (7)

(*Rises.*)

VIDŪ. : Friend, permitted by your grand-father in words transmitted through a Brāhmaṇa, you may take your seat, so that I, too, may sit at ease.

KING : (*Accepting the words of the Vidūṣaka, sits ; looking at the attendants*) When there is bright moon-light, what is the good of these superfluous lights ? You can, therefore, take rest.

ATTENDANTS : As Your Majesty commands. [*Exeunt.*]

KING : (*Looking at the moon*) Friend, it would be over a *muhūrta* before the Queen arrives. While we are alone, therefore, I will tell you the state of my mind.

विदूषकः—ण दीसदि एव्व सा । किं दु तारिसं अणुराअं पेखिअ सक्कं खु आसाबन्धेण अत्ताणं धारेदुं । (ननु दृश्यत एव सा । किं तु तादृशमनुरागं प्रेक्ष्य शक्यं खल्वाशाबन्धेनात्मानं धारयितुम् ।)

राजा—एवमेतत् । बलवान्पुनर्मम मनसोऽभितापः ।

५ नद्या इव प्रवाहो विषमशिलासंकटस्खलितवेगः ।

विध्नितसमागमसुखो मनसि शयः शर्तगुणीभवति ॥ ८ ॥

विदूषकः—जहा परिहीअमाणेहिं अङ्गेहिं अहिअं सोहसि तहा अदूरे पिअसमागमं ते पेख्वामि । (यथा परिहीयमाणैरङ्गैरधिकं शोभसे तथादूरे प्रियासमागमं ते प्रेक्षे ।)

१० **राजा**—(निमित्तं सूचयित्वा ।) वयस्य

वचोभिराशाजनैर्भवानिव गुरुव्यथम् ।

अयं मां स्पन्दितैर्बाहुराश्वसयति दक्षिणः ॥ ९ ॥

विदूषकः—ण खु अण्णहा बह्णणस्स वअणं । (न खल्वन्यथा ब्राह्मणस्य वचनम् ।)

१५

[राजा सप्रत्याशस्तिष्ठति ।]

[ततः प्रविशत्याकाश्यानेनाभिसारिकावेषा उर्वशी चित्रलेखा च ।]

उर्वशी—(आत्मानं विलोक्य !) हला चित्तलेहे अवि रोअदि दे अअं मे अण्णभरणभूसिदो णीलंसुअपरिगहो अहिसारिआवेसो । (हला चित्रलेखे अपि रोचते तेऽयं मेऽल्पाभरणभूषितो नीलांशुकपरिग्रहोभि-

२० सारिकावेषः ।)

चित्रलेखा—णस्थि मे वाआविहवो पसंसिदुं । इदं तु चिन्तेमि ।

अवि णाम अहं पुरुरवा भवेअंति । (नास्ति मे वाग्विभवः प्रशंसितुम् ।

इदं तु चिन्तयामि । अपि नामाहं पुरुरवा भवेयमिति)

१ त्वनुगुणो (R.). त्वनुगुणी—(B.). २ मे मनः (v. l. noted by R.). ३ मोत्ताहरणभूसिदो... (R. B.).

VIDŪ : Why, it is too apparent. But considering (Urvaśī's) intense love (for you), it is, indeed, possible for you to sustain yourself with the bond of hope.

KING : Exactly so ; but then my mental anguish is very acute.

As the current of a river, whose impetuous flow (Vega) checked by the impediment of rugged rocks, is broken into a hundred channels, so love increases hundredfold when the happiness of union is beset with obstacles. (8)

VIDŪ : Since you appear more charming with your drooping limbs, I believe, the union with your beloved is not far off.

KING : (*Gesticulating that he marks an omen*) Friend,

This right arm, with its throbbings, comforts me, who am deeply afflicted, just as you do with words inspiring hope. (9)

VIDŪ : The words of a Brāhmaṇa cannot indeed be falsified.

(*The King sits in a hopeful mood.*)

(*Then enter, passing through the sky, Urvaśī dressed as an Abhisārikā, and Citralekhā.*)

URVAŚĪ : (*Looking at herself*) Friend Citralekhā, do you like this dress of mine as an *Abhisārikā*, decked with but a few ornaments, and covered over with a blue garment ?

CITRA : I have no words to praise it. I am only thinking : I wish I were Purūravas !

उर्वशी—सहि मदणो खु तुमं आणवेदि । सिध्वं गेहि मं तस्स सुहअस्स वसदिम् । (साखि मदनः खलु त्वामाज्ञापयति—शीघ्रं नय मां तस्य सुभगस्य वसतिम् ।)

चित्रलेखा—णं एदं परिवत्तिदं विअ कैलाससिहरं पिअदमस्स दे भवणं उवगदह्म । (नन्वेतत्परिवर्तितमिव कैलासशिखरं प्रियतमस्य ते भवनमुपगते स्वः ।)

उर्वशी—तेण हि पहावदो जाणाहि दाव कहिं सो मम हिअअ-चोरो किं वा अणुचिह्मदिदि । (तेन हि प्रभावाज्जानीहि तावत् क्व स मम हृदयचोरः किं वानुतिष्ठतीति ।)

१० **चित्रलेखा**—(ध्यात्वा आत्मगतम् ।) भोदु कीलस्सं दाव एदाए । (प्रकाशम्) हला एसो मणोरहलध्वपिआसमाअमसुहं अणुहवन्तो उवहो-अख्खमे ओआसे चिह्मदि । (भवतु क्रीडिष्यामि तावदेतया ।) (प्रकाशम् ।) हला एष मनोरथलब्धप्रियासमागमसुखमनुभवन्नुपभोगक्षमेऽवकाशे तिष्ठति ।)

११ [उर्वशी विषादं नाटयति ।]

चित्रलेखा—मुध्वे का उण अण्णा चिन्ता पिआसमाअमस्स । (मुग्धे का पुनरन्या चिन्ता प्रियासमागमस्य ।)

उर्वशी—(सोच्छ्वासम् ।) अदक्खिणं संदेहदि मे हिअअं । (अदक्षिणं संदिग्धे मे हृदयम् ।)

१ सहि असमत्था क्खु अहं । तुम आणेहि तं सिग्घं गेहि मं तस्स व सुहअस्स वसदिम् । [साखि असमर्था खल्वहम् । त्वमानय तं शीघ्रं नय मां वा तस्य सुभगस्य वसतिम् ।] (R. B.). २ णं पडिबिम्बिअं विअ जामिणीजमुणाए कैलाससिहरसस्सिरीअं । [ननु प्रतिबिम्बितमिव यामिनीयमुनायां कैलासशिखर-सश्रीकं ।] (R.). ३ उर्वशी-अवेहि । हिअअं मे ण पत्तीअदि । हला चित्तलेहे हिअए काउण किंवि जप्पसि । पिअसमागमस्स अग्गदो एव्व अणेण अवहरिदं मे हिअअं । (R. B. with slight variation).

URVĀSĪ : Friend, Love commands you—Take me soon to the abode of that lovely person.

CĪTRA. : Why, we have (already) arrived at the abode of your lover, which is, as it were, the peak of the Kailāsa transformed.

URVĀSĪ : Then just ascertain by means of your supernatural power where he, who has robbed me of my heart, is, and what he is doing.

CĪTRA. : (*Meditating ; to herself*) Well, I will jest with her a while. (*Aloud*) Friend, here he is (to be found) in a place fit for enjoyment, experiencing the pleasure of union with his beloved, obtained in fulfilment of his desires (*or* .. conjured up by his imagination.)

(*Urvāśī gesticulates sorrow.*)

CĪTRA. : O you, simpleton, what other thought (can you entertain) about his union with a beloved (other than yourself)?

URVĀSĪ : (*With a sigh*) My ungenerous heart entertains a suspicion.

चित्रलेखा—(विलोक्य ।) एसो मणिहम्मिअगदो वअस्समेत्त-
सहाओ राएसी । ता एहि उवसप्पम णं । (एष मणिहर्म्यगतो वयस्यमात्र-
सहायो राजर्षिः । तदेद्दुपसर्पाव एनम् ।)

[उभे अवतरतः ।]

५ **राजा**—वयस्य रजन्या सह विजृम्भते मदनबाधा ।

उर्वशी—अणिम्मिण्णत्थेण इमिणा वअणेण आकम्पितं मे
हिअअं । अन्तरिदा एव्व सुणाम से सेरालावं जाव णो संसअच्छेदो
होदि । (अनिर्भिन्नार्थेनानेन वचनेनाकम्पितं मम हृदयम् । अन्तरिते
एव शृणुवोस्य स्वैरालापं यावदावयोः संशयच्छेदो भवति ।)

१० **चित्रलेखा**—जं दे रोअदि । (यत्ते रोचते ।)

विदूषकः—णं इमे अमिअगम्भा सेवीअन्दु चन्दवादा ।
(नन्वेतेऽमृतगर्भाः सेव्यन्तां चन्द्रपादाः ।)

राजा—वयस्य एवमादिभिरनुपक्रम्योयमातङ्कः । पश्य

कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो

१५ **न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः ।**

मनसिजरुजं सा वा दिव्या नमालमपोहितुम्—

उर्वशी—का वा अवरा । (का वापरा ।)

राजा—

रहसि लघयेदारब्धा वा तदाश्रयिणी कथा ॥ १० ॥

२० **उर्वशी**—हिअअ दाणिं मं उज्झिअं इदो संकन्तेण तुए फलं
उवलद्धं । (हृदय इदानीं मामुज्जित्वेतः संक्रान्तेन त्वया फलमुपलब्धम् ।)

विदूषकः—आम हंपि जदा सिहरिणीं रसालं अ ण लहे तदा
णं पथ्ययन्तो संकित्तअन्तो आसासेमि । (आम अहमपि यदा
शिखरिणीं रसालं च न लभे तदैतत्प्रार्थयमानः संकीर्तयन्नाश्वसिमि ।)

१ तं जेव्व चिन्तअन्तो आसादेमि सुहं । (R. B.).

CITRA : (*Looking*) Here is the royal sage seated on (the terrace) of the Mañiharmya palace, accompanied solely by his friend. Come, therefore, let us approach him.

(*Both descend.*)

KING : Friend, love-torment increases with the advance of the night.

URVAŚĪ : My heart trembles at these equivocal words. Let us hear, being concealed, his confidential talk until our doubts are cleared.

CITRA. : As you like.

VIDŪ : I say, enjoy these moon-beams full of nectar.

KING : Friend, this malady cannot be cured by any means, such as this. See

Neither a fresh bed of flowers, nor the rays of the moon, nor the sandal paste applied to the whole of the body, nor necklaces of jewels are capable of dispelling the pangs of love. Either that celestial damsel, or....

URVAŚĪ : Or who else ?

KING :

Or conversation about her, carried on in private, can mitigate it. (10)

URVAŚĪ : O heart, you have *now* reaped the fruit of having left me and passed over to him.

VIDŪ. : Yes ; I, too, when I do not get *Sikharinī* and the delicious mangoes, comfort myself by talking about, and wishing for, them.

राजा—संपद्यत इदं भवतः ।

विदूषकः—भवंपि तं अचिरेण पाविस्सदि । (भवानपि ताम-
चिरेण प्राप्स्यति ।)

राजा—सखे एवं मन्ये—

५ चित्रलेखा—सुणु असंतुष्टे सुणु । (शृणु असंतुष्टे शृणु ।)

विदूषकः—कहं विअ । (कथमिव ।)

राजा—

अयं तस्यां रथक्षोभादंसेनांसो निपीडितः ।

एकः कृती शरीरेस्मिन् शेषमङ्गं भुवो भरः ॥ ११ ॥

१० चित्रलेखा—सहि किं दाणिं विलम्बीअदि । (सखि किमि-
दानीं विलम्ब्यते ।)

उर्वशी—(सहसोपसृत्य ।) हला अगादोवि मम गदाए उदासीणो
विअ महाराओ । (हला अग्रतोपि मम गताया उदासीन इव
महाराजः ।)

चित्रलेखा—(सस्मितम् ।) अदितुवरिदे अणुखिक्कत्तिरख्ख-
१५ रिणीआ सि । (अतित्वरिते अनुत्क्षिप्ततिरस्करिणीकासि ।)

[नेपथ्ये]

इदो इदो भट्टिणी । (इत इतो भट्टिनी ।)

[सर्वे कर्णं ददति । उर्वशी सह सख्या विषण्णा ।]

विदूषकः—अविहा अविहा उवट्ठिदा देवी । ता वाचंजैमो
२० होहि । (अविहा अविहा उपस्थिता देवी । तद्वाचंयमो भव ।)

राजा—भवानपि संवृताकारमास्ताम् ।

१ These two speeches are omitted by some mss. २ इदं तथा
रथक्षोभादङ्गेनाङ्गं निपीडितम् । एकं कृति शरीरेऽस्मिन्...॥ (R. B.). ३ सुमुहि-
दमुहो (R. B.).

KING : This is accessible to you (however).

VIDŪ. : Your honour also would secure her ere long.

KING : Friend, I think that——

CITRA : Listen, you who are not (as yet) satisfied, listen!

VIDŪ. : What is it?

KING :

This shoulder of mine, pressed against her shoulder on account of the jolting of the chariot, is the only blessed (limb) of the body ; the rest of the limbs are a mere burden to the earth. (11)

CITRA. : Friend, why do you delay now?

URVAŚĪ (*Approaching suddenly*) Friend, His Majesty seems to be indifferent even when I stand before him.

CITRA : (*With a smile*) O you, impatient one, you have not withdrawn the *Tiraskarīṇī* spell,

(*Behind the scenes.*)

This way, this way, Your Majesty.

(*All listen. Urvaśī, along with her friend, is sad.*)

VIDŪ. : Alas ! The Queen is approaching. Hold your tongue, therefore.

KING : You, too, sit with an expression such as would not give a clue to the inward thoughts.

उर्वशी—हला किं एथ्य करणिज्जं । (हला किमत्र करणीयम् ।)

चित्रलेखा—अलं आवेएण । अन्तरिदा वयं । उववासणि-
अमवेसा राएसिमहिशी दीसदि । ता ण एसा इह चिरं चिट्ठिस्सदि ।
(अलमावेगेन । अन्तर्हिता आवाम् । उपवासनियमवेषा राजर्षिमहिषी
५ दृश्यते । तन्नैषेह चिरं स्थास्यति ।)

[ततः प्रविशति औपहारिकहस्तपरिजना देवी ।]

देवी—(परिक्रम्य अवलोक्य च ।) हज्जे णिउणिए एसो रोहिणी-
संजोएण अहिअं सोहदि भअवं मिअलञ्छणो । (हज्जे निपुणिके
एष रोहिणीसंयोगेनाधिकं शोभते भगवान् मृगलाञ्छनः ।)

१० चेटी—णं देवीसहिदो भट्ठा विसेसरमणिज्जो । (ननु देवीसहितो
भर्ता विशेषरमणीयः ।) (परिक्रामति ।)

विदूषकः—(दृष्ट्वा) भो ण जाणामि सोस्थिवाअणं मे देइत्ति
आदु भवदो वदव्ववदेसेण मुक्करोसा पणिपादलङ्घणं पमज्जिदुकामत्ति
अज्ज मे अरुखीणं सुहदंसणा देवी । (भो न जानामि स्वस्तिवायनं
१५ मे ददातीति अथवा भवतो व्रतव्यपदेशेन मुक्करोषा प्रणिपातलङ्घनं
प्रमार्ष्टुकामेति अद्य ममाक्ष्णोः शुभदर्शना देवी ।)

राजा—(सस्मितम् ।) उभयमपि घटते । तथापि भवता
यत्पश्चादभिहितं तन्मां प्रति भाति । यदत्रभवती ।

सितांशुका मङ्गलमात्रभूषणा

२० पवित्रदूर्वाङ्कुरलाञ्छितालका ।

व्रतापदेशोज्झितगर्ववृत्तिना

मयि प्रसन्ना वपुषैव लक्ष्यते ॥ १२ ॥

देवी—(उपगम्य) जेदु जेदु अज्जउत्तो । (जयतु जयत्वार्य-
पुत्रः ।)

URVĀŚĪ : Friend, what is to be done now ?

CITRA. : Don't you be nervous ; we are invisible. The Queen of the royal sage appears to be wearing a dress which indicates that she has been fasting and observing a vow. She will not, therefore, tarry here long.

(Then enters the Queen, with attendants carrying the materials of worship in their hands.)

QUEEN : *(Turning round, and looking)* Nipuṇikā, the divine moon appears all the more charming in conjunction with Rohiṇī.

MAID : Why, the King, With Her Majesty by his side, is particularly charming. *(Turns round.)*

VIDŪ. : *(Looking)* Sir, the Queen looks very charming to my eyes, to-day,— I do not know whether it is because she is going to give (me) a present of sweets, or because she wants to make amends for the slighting of your prostration, having given up her anger under the pretext of the observance of a vow.

KING : *(With a smile)* Both things are possible ; but then, your latter statement appeals to me more. Since her ladyship—

Clad in white silk raiment, decked only with the auspicious decorations, with her tresses marked with the sprouts of the holy *dūrvā* grass, appears to be reconciled with me, from her very person which has given up its haughty bearing under the pretext of a vow. (12) •

QUEEN : *(Approaching)* Victory, victory to my Lord !

परिजनः—जेदु जेदु भट्टा । (जयतु जयतु भर्ता ।)

विदूषकः—सथ्थि भोदीए । (स्वस्ति भवत्यै ।)

राजा—स्वागतं देव्यै । (तां हस्तेन गृहीत्वोपवेशयति ।)

उर्वशी—हला ठाणे खु इअं देवीसदेण उवअरीअदि । ण
५ किंपि परिहिअदि सचीए ओजस्सिदाए । (हला स्थाने खल्वियं
देवीशब्देनोपचर्यते । न किमपि परिहीयते शच्या ओजस्वितया ।)

चित्रलेखा—साहुँ असूआपरम्मुहं मन्तिदं । (साधु असूया-
पराङ्मुखं मन्त्रितम् ।)

देवी—अज्जउत्तं पुरोकरिअ कोवि वदविसेसो मए संपादणीओ ।
१० ता मुहुत्तं उवरोधो सहीअदु । (आर्यपुत्रं पुरस्कृत्य कोपि व्रतविशेषो
मया संपादनीयः । तन्मुहूर्तमुपरोधः सद्यताम् ।)

राजा—मा मैवम् । अनुग्रहः खलु नोपरोधः ।

विदूषकः—ईरिसो सोत्थिवाअणवन्तो उवरोहो बहुसो होदु ।
(ईदृशः स्वस्तिवायनवानुपरोधो बहुशो भवतु ।)

१५ **राजा**—किंनामधेयमेतद्देव्या व्रतम् ।

[देवी निपुणिकामवेक्षते ।]

निपुणिका—भट्टा पिआणुप्पसादणं णाम । (भर्तः प्रियानुप्र-
सादनं नाम ।)

राजा—(देवीं विलोक्य ।) यद्येवम्

२०

अनेन कल्याणि मृणालकोमलं

व्रतेन गात्रं ग्लपयस्यकारणम् ।

प्रसादमाकाङ्क्षति यस्तवोत्सुकः

स किं त्वया दासजनः प्रसाद्यते ॥ १३ ॥

१ अथिय अवरं मुहं मन्तिदुं दे [अस्ति अपरं मुखं मन्त्रयितुं ते] (R. B. with spelling variation). २ सोत्थिवाअणएह । (R.). ३ पिअप्पसारणं णाम [प्रियप्रसादनं नाम] (R. B.).

ATTENDANTS : Victory, victory to Your Majesty !

VIDŪ : May all be well with your ladyship !

KING : Welcome to the Queen. (*Takes her by the hand and makes her sit down.*)

URVAŚI : Friend, it is but (highly) proper that she is greeted with the title, Devī. She is not a whit inferior to Śacī in point of splendour.

CITRA. : That is well said, and without jealousy.

QUEEN : I have to fulfil a particular vow under the auspices of my Lord. You will, therefore, put up with this obstruction for a while.

KING : Nay, do not say so. It is indeed a favour, not an obstruction.

VIDŪ. : May such obstructions, accompanied by presents, be frequent !

KING : What is the name of this vow of the Queen ?

(*The Queen looks towards Nipunīkā.*)

NIPUNIKĀ : Lord, it is called *Priyānuprasādana* (the reconciliation with the husband.)

KING : (*Looking at the Queen*) If it be so,

O blessed one, by this vow, you are wasting your body, as delicate as a lotus stalk in vain. Why is that bondman, who anxiously seeks your favour, to be propitiated by you ? (13)

उर्वशी—महन्तो खु से इमस्मि बहुमाणो । (महान् खल्वस्यै-
तस्यां बहुमानः ।)

चित्रलेखा—अइ मुग्धे अण्णासंकन्तप्पेम्माणो णाअरिआ
अहिअं दख्खिणा होन्ति । (अयि मुग्धे अन्यसंक्रान्तप्रेमाणो नागरिका
५ अधिकं दक्षिणा भवन्ति ।)

देवी—(सस्मितम् ।) णं इमस्स वदपरिग्गहस्स अअं पहावो जं
एतिअं मन्ताविदो अज्जउत्तो । (नन्वेतस्य व्रतपरिग्रहस्यायं प्रभावो
यदेतावन्मन्त्रित आर्यपुत्रः ।)

विदूषकः—विरमदु भवं । ण जुत्तं सुहासिदं पच्चाचरीदुं ।
१० (विरमतु भवान् । न युक्तं सुभाषितं प्रत्याचरितुम् ।)

देवी—दारिआओ उवणेध ओवहारिअं जाव मणिहम्मिअग्दे
चन्दपादे अच्छेमि । (दरिका उपनयतौपहारिकं यावन्मणिहर्म्यगतां-
श्चन्द्रपादानर्चामि ।)

परिजनः—जं देवी आणवेदि । एसो गन्धकुसुमादिउवहारो ।
१५ (यदेव्याज्ञापयति । एष गन्धकुसुमाद्युपहारः ।)

देवी—^१(नाख्येन गन्धपुष्पादिभिश्चन्द्रपादानभ्यर्च्य ।) हज्जे इमे ओव-
हारिअमोदए अज्जमाणवअं लम्भावेहि । हज्जे एतानौपहारिकमोदका-
नार्यमाणवकं लम्भय ।)

परिजनः—जं देवी आणवेदि । अज्ज माणवअ एदं दाव दे ।
२० यदेव्याज्ञापयति । आर्यमाणवक एतत्तावत्ते ।)

विदूषकः—(मोदकशरावं गृहीत्वा) सोस्थि भोदीए । बहुफलो दे
उववासो होदु । (स्वस्ति भवत्यै । बहुफलस्तवोपवासो भवतु ।)

१ Dropped by Pandit. २ उवणेध । (नाख्येन कुसुमादिभिश्चन्द्र-
पादानभ्यर्च्य ।) हज्जे इमेहि उवहारोहि मेदएहि मोदएहि अ अज्जमाणवअं कञ्चुइं
अ अच्छेध । (R. B). ३ वदं (R.) वदो (B.). [व्रतं].

URVĀŚĪ : Indeed, he has a very high regard for her.

CĪTRA : You, simpleton, gallants who have transferred their love to other ladies become all the more courteous (to their wedded wives).

QUEEN : (*With a smile*) It is surely the effect of my undertaking this vow that my Lord is made to say so much.

VIDŪ : Be you silent. It is not proper to oppose auspicious words.

QUEEN : Girls, bring the materials of worship, so that I may worship the rays of the moon on the *Maṇiharmya*.

ATTENDANTS : As Your Majesty commands ; here are the offerings of sandal-paste, flowers etc.

QUEEN : (*Having acted worshipping the rays of the moon with sandal-paste, flowers etc.*) Maids, hand over these sweets, given away as presents, to the venerable Māṇavaka.

ATTENDANTS : As Your Majesty commands. Venerable Māṇavaka, this is for you.

VIDŪ : (*Taking the dish of sweetmeats*) God bless your ladyship ! May your fast bear manifold fruits !

देवी—अज्जउत्त इदो दाव । (आर्यपुत्र इतस्तावत् ।)

राजा—अयमस्मि ।

देवी—(राज्ञः पूजामभिनीय प्राञ्जलिः प्रणिपत्य ।) एसा अहं देव-
दामिहुणं रोहिणीमिअलञ्छणं सखीकरिअ अज्जउत्तं अणुप्पसादेमि ।

५ अज्जण्णहुदि जं इत्थिअं अज्जउत्तो पैथेदि जा अ अज्जउत्तस्स
समाअमप्पणइणी ताए मए पीदिबन्धेणं वत्तिदव्वंति । (एषाहं देवतामिथुनं
रोहिणीमृगलाञ्छनं साक्षीकृत्य आर्यपुत्रमनुप्रसादयामि । अद्यप्रभृति यां
स्त्रियमार्यपुत्रः प्रार्थयते या चार्यपुत्रस्य समागमप्रणयिनी तया मया
प्रीतिबन्धेन वर्तितव्यमिति ।)

१० **उर्वशी**—अहहे ण आणे किं परं से वअणांति । मम उण वीसा-
सविसदं हिअअं संवुत्तं । (अहो न जाने किंपरमस्या वचनमिति ।
मम पुनर्विश्वासविशदं हृदयं संवृत्तम् ।)

चित्रलेखा—सहि महाणुहावाए पदिव्वदाए अभ्मणुण्णादो
अणन्तराओ दे पिअसमाअमो हविस्सदि । (सखि महानुभावया
१५ पतिव्रतया अभ्यनुज्ञातोऽनन्तरायस्ते प्रियसमागमो भविष्यति ।)

विदूषकः—(अपवार्य ।) छिन्नहत्थो मछ्छे पलाइदे णिव्विण्णो
धीवरो भणादि धम्मो मे हविस्सदित्ति । (प्रकाशम्) भोदि किं तारिसो
पिओ तत्तभवं । (छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो धीवरो भणति
धर्मो मे भविष्यतीति । (प्रकाशम्) भवति किं तादृशः प्रियस्तत्रभवान् ।)

२० **देवी**—मूढ अहं खु अत्तणो सुहावसाणेण अज्जउत्तं णिव्वुदस-
रीरं कादुम् इच्छामि । एत्तिएण चिन्तेहि दाव पिओ ण वत्ति । (मूढ
अहं खल्व्वात्मनः सुखावसानेनार्यपुत्रं निर्वृतशरीरं कर्तुमिच्छामि । एतावता
चिन्तय तावत् प्रियो न वेति ।)

१ कामेदि (R. B.). २ ताए सह अप्पडिबन्धेन । (R.). ३ किं
उदासीणो तत्तभवं । (R. B.).

QUEEN : My Lord, just come here.

KING : Here am I.

QUEEN : (*Gesticulating worship of the King, and bowing with folded hands*) Calling the divine couple, Rohinī and the Moon, to bear witness, here do I propitiate my lord : From to-day, I will certainly behave affectionately towards any woman whom my lord woos, and who, on her part, longs for union with my lord.

URVAŚI : O, I do not know what her words mean ; my heart, however, is quite at ease on account of confidence.

CITRA. : Friend, your union with the lover will now be free from obstacles, permitted as it is, by the magnanimous lady, devoted to her husband.

VIDŪ : (*Aside*) When the fish escapes, the fisherman, foiled in his attempt and grown depressed, says—'I shall secure religious merit.' (*Aloud*). Madam, is his honour only so (little) dear to you ?

QUEEN : Fool, I am anxious to make my lord happy even at the cost of my own happiness ; from this much you may judge whether he is dear to me or not.

राजा—

दातुं वा प्रभवसि मामन्यस्यै कर्तुमेव वा दासम् ।

नाहं पुनस्तथा त्वं यथा हि मां शङ्कसे भीरु ॥ १४ ॥

देवी—होहि वा मा वा । जघाणिदिष्टं संपादिदं पिआणुप्पसादणं

५ वदं । दारिआओ एध गच्छह्म । (भव वा मा वा । यथानिर्दिष्टं संपादितं

प्रियानुप्रसादनं व्रतम् । दारिका एत गच्छामः) (प्रस्थिता देवी ।)

राजा—प्रिये न खलु प्रसादितोस्मि यदि संप्रति विहाय गम्यते ।

देवी—अज्जउत्त अलङ्घिघटपुव्वो मए णिअमो । (आर्यपुत्र

अलङ्घितपूर्वो मया नियमः ।)

१०

[निष्क्रान्ता सपरिवारा देवी ।]

उर्वशी—हला पिअकलत्तो राएसी । ण उण हिअअं णिवत्तेदुं

सक्कुणोमि । (हला प्रियकलत्रो राजर्षिः । न पुनर्हृदयं निवर्तयितुं

शक्नोमि ।)

चित्रलेखा—किं उण तुए णिरासाए णिवत्तीअदि । (किं

१५ पुनस्त्वया निराशया निवर्त्यते ।)

राजा—(आसनमुपेत्य ।) वयस्य न खलु दूरं गता देवी ।

विदूषकः—भण वीसध्वं जं सि वत्तुकामो । असइञ्जोत्ति

वेजेण आदुरो विअ सेरं मुत्तो भवं तत्तहोदीए । (भण विश्रब्धं

यदसि वत्तुकामः । असाध्य इति वैद्येनातुर इव स्वैरं मुक्तो

२० भवांस्तत्रभवत्या ।)

राजा—अपि नामोर्वशी—

उर्वशी—अज्ज किदथ्था भवे । (अद्य कृतार्था भवेत् ।)

१ दातुमसहने प्रभवस्यन्यस्यै कर्तुमेव वा दासम् । नाहं पुनस्तथा त्वयि यथा हि...॥ (R. B.).

KING :

You have the power to give me over to another woman or to make me your slave ; but then, O timid lady, I am not such as you suspect me to be. (14)

QUEEN : You may, or may not be such. I have completed the *Priyānuprasādana* vow as is prescribed. Come, girls, let us go. (*The Queen starts.*)

KING : My dear, I am surely not conciliated, if you now go away, leaving me.

QUEEN : My lord, I have never before violated the rules of a sacred vow. (*Exit with attendants.*)

URVĀŚĪ : Friend, the royal sage appears to be fondly attached to his wife ; and yet I cannot turn my heart away (from him).

CĪTRA : But why should you withdraw your heart in despair ?

KING : (*Returning to his seat*) Friend, has not the Queen gone far away ?

VIDŪ : Say fearlessly whatever you wish to say. Her ladyship has, of her own accord, given you up, as a physician leaves an incurable patient.

KING : Would that Urvāśī—

URVĀŚĪ : May be blessed to-day !

राजा—

गृढा नूपुरशब्दमात्रमपि मे कान्ता श्रुतौ पातयेत्
पश्चादेत्य शनैः कराम्बुजवृते कुर्वीत वा लोचने ।

हृष्येस्मिन्नवतीर्य साध्वसवशान्मन्दायमाना बलाद्
५ आनीयेत पदात्पदं चतुरया सख्या ममोपान्तिकम् ॥१५॥

उर्वशी—हला इमं दाव से मणोरहं संपादइस्सं । (हला इमं
तावदस्य मनोरथं संपादयिष्यामि ।) (पृष्ठतो गत्वा राज्ञो नयने संवृणोति ।)

[चित्रलेखा विदूषकं संज्ञापयति ।]

राजा—(स्पर्शं रूपयित्वा ।) सखे नारायणोरुसंभवा सेयं वरोरुः ।

१० विदूषकः—कहं भवं अवगच्छदि । (कथं भवानवगच्छति ।)

राजा—किमत्राज्ञेयम् ।

अङ्गमनङ्गकिल्बिष्टं सुखयेदन्या न मे करस्पर्शात् ।

नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम् ॥१६॥

उर्वशी—(हस्तावपनीय उ त्तिष्ठति । किञ्चिदपसृत्य ।) जेदु जेदु
१५ महाराओ । (जयतु जयतु महाराजः ।)

राजा—सुन्दरि स्वागतम् (एकासने उपवेशयति ।)

चित्रलेखा—अवि सुहं वअस्सस्स । (अपि सुखं वयस्यस्य ।)

राजा—नन्वेतदुपपन्नम् ।

१ गृहं (R.) कान्तं (R. B.). २ चित्र०—हला उव्वसि...संपादेहि ।
उ०—(ससाध्वसा) कीलि (-डि-B.) स्सं दाव (इति पृष्ठेनागत्य राज्ञो लोचने
संवृणोति ।) (R. B.). ३ Before this some mss. read :—विदू०—भो
वअस्स का उण एस । (see Notes). ४ अन्यत्कथमिव पुलकैः कलितं मम
गात्रकं करस्पर्शात् । नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम् ॥ (R. B.).

KING :

The beloved one, being herself invisible, may let fall on my ears at least the sweet jingling of her anklets ! Or would she, coming slowly from behind, close my eyes with her lotus-like hands ! Or, having descended to this palace, would she, moving slowly through nervousness, be brought to me perforce, step by step, by her clever friend ! (15)

URVAŚĪ : Friend, I will just fulfil this desire of his. (*Going behind the King, she closes his eyes.*)

(*Citrālekḥā beckons to the Vidūṣaka.*)

KING : (*Gesticulating that he feels the touch*) Friend, she is that beautiful lady, sprung from the thigh of Nārāyaṇa.

VIDŪ : How does your honour know ?

KING : What is there difficult to know ?

No other lady can gladden my body, tormented by love, with the (mere) touch of her hand ; the moon-lotus does not bloom by the rays of the Sun, as it does by those of the Moon. (16)

URVAŚĪ : (*Taking off her hands, and going away a little*) Victory, victory to Your Majesty !

KING : Welcome to you, O fair lady ! (*Seats her on the same seat as himself.*)

CITRA : Is (our) friend living in happiness ?

KING : It has, indeed, just come to me.

उर्वशी—^१हला देवीए दिण्णो महाराओ । तदो से पणअवदी
विअ सरीरसंपक्कं गदह्मि । मा खु मं पुरोभाइणिं समथ्येहि ।
(हला देव्या दत्तो महाराजः । ततोस्य प्रणयवतीव शरीरसंपर्कं
गतास्मि । मा खलु मां पुरोभागिनीं समर्थयस्व ।)

५ विदूषकः—कहं इह जेव तुह्माणं अत्थमिदो सुज्जो ।
(कथमिहैव युवयोरस्तमितः सूर्यः ।)

राजा—(उर्वशीमवलोक्य ।)

देव्या दत्त इति यदि व्यापारं व्रजासि मे शरीरेस्मिन् ।
प्रथमं कस्यानुमते चोरितमेतत्त्वया हृदयम् ॥ १७ ॥

१० चित्रलेखा—वअस्स णिरुत्तरा एसा । संपदं मह विण्णपं सुणी-
अदु । (वयस्य निरुत्तरैषा । सांप्रतं मम विज्ञाप्यं श्रूयताम् ।)

राजा—अवहितोस्मि ।

चित्रलेखा—वसन्ताणन्तरे उण्हसमए भअवं सुज्जो मए उवच-
रिदव्वो । ता जहा इअं मे पिअसही सगस्स ण उक्कण्ठेदि तहा वअस्सेण
१५ कादव्वं । (वसन्तानन्तरे उष्णसमये भगवान्सूर्यो मयोपचरितव्यः ।
तद्यथेयं मे प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम् ।)

विदूषकः—भोदि^१ किं वा सग्गे सुमरिदव्वं । ण वा अण्हीअदि
ण वा पीअदि । केवलं अणिमिसेहिं णअणेहिं मीणा विडम्बीअन्दि ।
(भवति किं वा स्वर्गे स्मर्तव्यम् । न वा अश्नते न वा पीयते ।
२० केवलमनिमिषैर्नयनैर्मीना विडम्ब्यन्ते ।)

१ अद्महे । वज्जलेवघडिदं विअ मे हत्थजुअलं ण समत्थिह्मि अवणेहुं । (इति
तथा मुकुलिताक्षी चक्षुषोर्हस्तावपनीव ससाध्वसा तिष्ठति ।) रा०—(हस्ताभ्यां
गृहीत्वा परिवर्तयति ।) उ०—(कथंचिदुपसृत्य) जअदु जअदु महाराओ । (R. B.).
२ अयि मे (R.). ३ Omitted by Pandit.

URVĀŚĪ : Friend, the Queen has given me His Majesty ; and I have, therefore, come in close contact with his body, like a loving wife. You will not, indeed, regard me as officious.

VIDŪ : What, has the Sun set on you even here ?

KING : (*Looking at Urvāśī.*)

If you (now) touch this body of mine because I am given you by the Queen, with whose permission did you, at first, steal this heart ? (17)

CITRA : Friend, she has no reply to make ; now listen to a request of mine.

KING : I am all attention.

CITRA. : I have to wait upon the divine Sun in the hot season which follows the Spring. My friend, therefore, should behave in such a way that this dear friend of mine might not pine for heaven.

VIDŪ. : Madam, what is there in heaven worth remembering ? There is neither eating nor drinking ; all that is done is that fishes are imitated with unwinking eyes.

राजा—भद्रे

अनिर्देश्यसुखः स्वर्गः कस्तं विस्मारयिष्यति ।

अनन्यनारीसामान्यो दासस्त्वस्याः पुरुरवाः ॥ १८ ॥

चित्रलेखा—अणुगहिदक्षि । हला उव्वसि अकादरा भविअ
५ विसज्जेहि मं । (अनुगृहीतास्मि । हला उर्वशि अकातरा भूत्वा
विसर्जय माम् ।)

उर्वशी—(चित्रलेखां परिष्वज्य ।) सहि मा खु मं विसुमरेहि ।
(सखि मा खलु मां विस्मर ।)

चित्रलेखा—(सस्मितम् ।) वअस्सेण संगदा तुमं एव्व एदं मए
१० जाचिदव्वा । (वयस्येन संगता त्वमेवैतन्मया याचितव्या ।)

[राजानं प्रणम्य निष्क्रान्ता ।]

विदूषकः—दिड्ढिआ मणोरहसंपत्तीए वट्ठदि भवं । (दिष्टया मनो-
रथसंपत्त्या वर्धते भवान् ।)

राजा—इयं तौवट्ठद्धिर्मम । पश्य

१५

सामन्तमौलिमणिरञ्जितशासनैङ्क-

मेकातपत्रमवनेर्ने तथा प्रभुत्वम् ।

अस्याः सखे चरणयोरहमद्य कान्त-

माज्ञाकरत्वमधिगम्य यथा कृतार्थः ॥ १९ ॥

उर्वशी—णत्थि मे विहवो अदो पिअदरं मन्तिदुं । (नास्ति मे
२० विभवोतः प्रियतरं मन्त्रयितुम् ।)

राजा—(उर्वशीं हस्तेनावलम्ब्य ।) अहो विरुद्धसंवर्धन ईप्सित-
लामो नाम ।

१ 'अनिर्देश्यसुखं स्वर्गं कथं विस्मारयिष्यते ।' (R. B.). २ इमां तावन्म-
नोरथसिद्धिं पश्य । (R. B.). ३ पादपीठम् । (R. B.). ४ अहो अविरुद्धसं-
वर्धनमेतदिदानीमीप्सितलम्भानाम् । (R.).

KING : Good lady !

The heaven is full of indescribable pleasures ; who can make one forget it ? But (rest assured that) Purūravas, not accessible to any other woman, would be her slave. (18)

CITRA. : I am beholden unto you. Friend Urvaśī, give me leave to go with a firm heart.

URVAŚĪ : (*Embracing Citralekhā*) Friend, pray, do not forget me.

CITRA. : (*Smiling*) Now that you are united with my friend (the King), I should rather make this request to you.

[*Exit, with a bow to the King.*]

VIDŪ. : I congratulate your honour on the fulfilment of your cherished desire.

KING : This is, indeed, the height of my prosperity. Mark

My friend, I am not so much blessed by securing the overlordship of the earth, marked by there being (just) one royal umbrella, and by any edicts being coloured with the (rays of the) jewels in the coronets of the feudatory princes, as I am to-day by having secured the loving servitude of the feet of this lady. (19)

URVAŚĪ : I have not the ability to say sweeter things than this.

KING : (*Holding Urvaśī by the hand.*) O wonder ! the attainment of one's cherished desire produces contrary effects !

पादास्त एव शशिनः सुखयन्ति गात्रं
वाणास्त एव मदनस्य ममानुकूलः ।

संरम्भरुक्षमिव सुन्दरि यद्यदासी-

त्त्वत्संगमेन मम तत्तदिवानुनीतम् ॥ २० ॥

५ उर्वशी—अवरब्धस्त्रि चिरकारिआ महाराजस्स । (अपराद्धास्मि
चिरकारिका महाराजस्य ।)

राजा—मा मैवम् ।

यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम् ।

निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः ॥ २१ ॥

१० विदूषकः—भो सेविदा पदोसरमणीआ चन्दवादा । सवओ खुदे
वासघरपवेसस्स । (भोः सेविताः प्रदोषरमणीयाश्चन्द्रपादाः । समयः
खलु ते वासगृहप्रवेशस्य ।)

राजा—तेन हि सख्यास्ते मार्गमादेशय ।

विदूषकः—इदो इदो भवदी । (इत इतो भवती ।)

[इति परिक्रामन्ति ।]

१५ राजा—सुन्दरि इयमिदानीमभ्यर्थनो ।

उर्वशी—कथं विअ । (कथमिव ।)

राजा—

अनुपनतमनोरथस्य पूर्वं

२० शतगुणितेव गता मम त्रियामा ।

यदि तु तव समागमे तथैव

प्रसरति सुभ्रु ततः कृती भवेयम् ॥ २२ ॥

[इति निष्क्रान्ताः सर्वे ।]

तृतीयोऽङ्कः समाप्तः ।

१ मनोऽनुकूलः । (B.). २ मे प्रार्थना (R. B.). ३ अनधिगतमनोरथस्य ।
(R. B.). ४ ०णितामिव (K.). ५ After st. 22 some mss. read :
भवतानुगतेनाहमेनां हरिणलोचनाम् । स्मर्तव्योभ्यर्थयेहं त्वां हंहो चेतः कृताञ्जलिः॥,
which Pandit rightly calls a forgery.

The very same rays of the moon gladden my limbs;
the same arrows of Love are agreeable to me : All that
was disagreeable, as if, through anger, has been, O lovely
lady, rendered agreeable to me owing to my union with
you. (20)

URVAŚĪ : I have offended Your Majesty by taking a long
time to come.

KING : No, not so.

Happiness that comes to one in the wake of misery
is all the more delightful ; for the shade of a tree is parti-
cularly refreshing to him who is oppressed by heat. (21)

VIDŪ. : Sir, we have (sufficiently) enjoyed the rays of the
Moon which are charming at night-fall ; it is now time for
you to retire to the bed-chamber.

KING : If so, show the way to your friend.

VIDŪ. : This way, this way, your ladyship.

(They turn round.)

KING : Fair lady, this is now my ardent desire.

URVAŚĪ : What is it ?

KING : Formerly, when my cherished desire had not been
fulfilled, the night passed as if prolonged hundred-fold ; if it
extends to the same length (now), when I am united with you,
I shall be, O fair-browed one, so blessed ! (22)

[Exeunt omnes.]

End of Act III.

चतुर्थोऽङ्कः ।

[ततः प्रविशति विमनस्का चित्रलेखा सहजन्या च ।]

सहजन्या—(चित्रलेखां विलोक्य ।) संहि मिलाअमाणसदवत्तस्स विअ दे मुहस्स छाआ हिअअस्स अस्सथ्थदं सूएदि । तौ कहेहि णिव्वेदकारणं । समदुख्खा होदुं इच्छामि । (सखि म्हायमानशत-
५ पत्रस्येव ते मुखस्य च्छाया हृदयस्यास्वस्थतां सूचयति । तत्कथय निर्वेदकारणम् । समदुःखा भवितुमिच्छामि ।)

चित्रलेखा—अच्छरावारपज्जाएण इह भअवदो सुज्जस्य पादमूलेवद्धानं वड्ढिट्ठि बल्लिअं खु उव्वसीए उक्कण्ठिदह्मि ।
(अम्सरोवारपर्यायेण इह भगवतः सूर्यस्य पादमूलेपस्थानं वर्तत इति
१० बलवत्खल्वर्श्या उत्कण्ठितास्मि ।)

सहजन्या—जाणे वो अण्णोण्णसिणेहं । तदो तदो । (जाने युवयोरन्योन्यस्नेहम् । ततस्ततः ।)

चित्रलेखा—तदो इमाइं दिवसाइं को णु खु वुत्तन्तोत्ति पणिधा-
णड्ढिदाए मए अच्चाहिदं उवलब्धं । (तत एतेषु दिवसेषु को नु खलु
१५ वृत्तान्त इति प्रणिधानस्थितया मया अत्याहितमुपलब्धम् ।)

सहजन्या—(सावेगम्) कीरिसं विअ । (कीदृशमिव ।)

चित्रलेखा—उव्वसी किल तं रदिसहाअं राएसिं अमच्चेसु
णिवेसिदरज्जधुरं गेण्हिअ गन्धमादणवणं विहरिदुं गँदा । (उर्वशी
किल तं रतिसहायं राजर्षिममात्येषु निवेशितराज्यधुरं गृहीत्वा गन्ध-
२० मादनवनं विहर्तुं गता ।)

१ सहि चित्तलेहे (R. B.). २ ता कहेहि मे अणिव्वुदिकारणं जेण दे समाणदुक्खा होमि । (R. B.). ३ वट्टन्ती [वर्तमाना] (K.). ४ (सकृणम्) उव्वसी किल राएसिं लच्छीसणाहं गेण्हिअ अमच्चेसु णिहितकज्जधुरं केलास-सिहरुदेसं (से- B.) गन्धमादणवणं विहरिदुं गदा (R. B.).

ACT IV

(Enter Citralekhā, uneasy in mind, and Sahajanyā.)

SAHAJANYĀ : (*Looking at Citralekhā*) Friend, the expression of your face, which resembles a withering lotus indicates the uneasiness of your heart. Tell me, then, the cause of your sadness. I wish to share your grief.

CITRA. : I am filled with great anxiety on Urvaśī's account, as there is (for me) in engagement of attending on the divine Sun here, in the order of the turn of service which the Apsarases have to perform.

SAHA. : I know your love for each other. What next ?

CITRA. : Then in order to ascertain how she has been faring all these days, I stood in contemplation and came to know of a great calamity.

SAHA. : (*Anxiously*) What is it like ?

CITRA. : Urvaśī, it appears, repaired to the Gandhamādana forest for sport, taking with her her love-companion, the royal sage, who had entrusted the responsibilities of the government to his ministers.

सहजन्या—सो णाम संभोओ जो तारिसेसु पदेसेसु । तदो तदो ।
(स नाम संभोगो यस्तादृशेषु प्रदेशेषु । ततस्ततः)

चित्रलेखा—तहिं खु मन्दाइणीए पुलिणोसु गदा सिअदापव्वद-
केलीहिं कीलमाणा विज्जाधरदारिआ उदयवदी णाम देण राएसिणा
५ चिरं णिइझाइदत्ति कुविदा उव्वसी । (तत्र खलु मन्दाकिन्याः पुलिनेषु
गता सिकतापर्वतकेलीभिः क्रीडन्ती विद्याधरदारिका उदयवती नाम तेन
राजर्षिणा चिरं निध्यातेति कुपिता उर्वशी ।)

सहजन्या—होर्दव्वं । दूरारूढो खु पणओ असहणो । तदो तदो ।
(भवितव्यम् । दूरारूढः खलु प्रणयोऽसहनः । ततस्ततः ।)

१० चित्रलेखा—तदो भट्ठिणो अणुणअं अपडिवज्जमाणा गुरुसाव-
संमूढहिअआ इत्थिआजणपरिहरणिज्जं कुमारवणं पइहा । पवेसानन्तरं
च काणणोवन्तवत्तिलदाभावेण परिणदं से रूवं । (ततो भर्तुरनुनयम-
प्रतिपद्यमाना गुरुशापसंमूढहृदया स्त्रीजनपरिहरणीयं कुमारवणं प्रविष्टा ।
प्रवेशानन्तरं च काननोपान्तवर्तिलताभावेन परिणतमस्या रूपम् ।)

१५ सहजन्या—णत्थि विहिणो अलङ्घणिज्जं । तस्स अणुराअस्स
अअं णाम एकवदे ईरिसो अणत्थो । अह किमवत्थो सो राएसी ।
(नास्ति विधेरलङ्घनीयम् । तस्यानुरागस्यायं नाम एकपद ईदृशोनर्थः ।
अथ किमवस्थः स राजर्षिः ।)

चित्रलेखा—तस्सि एव्व काणणे पियदमं विचिण्णन्तो अहोरेत्ते
२० अदिवाहेदि । इमिणा उण णिव्वुदाणंपि उक्कण्ठाकारिणा मेहोदएण अण-

१ असहणा खु सा । दूरारूढो अ से प्पणओ ता भवितव्वदा एत्थ बलवदी ।
(R. B.). २ (सशोकम्) (R. B.). ३ जेण तारिसस्स अण्णारिसो एव्व
पलिणामो संवुत्तो । तदो तदो । (R. B.). ४ तदो सोवि तस्सि एव्व काणणे
पिअदमं अण्णेसअन्तो उन्मत्तीभूदो इदो उव्वसी तदो उव्वसीत्ति कहुअ अहोरेत्तं
अदिवाहेदि । (R. B. with minor variations.).

SAHA. : That is indeed enjoyment (worth the name) which is had in places like that ! What followed ?

CITRA. : There Urvaśī got angry (with him) because the royal sage gazed for a long time at a Vidyādhara girl named Udayavatī, who was playing on the sandy bank of the Ganges by raising hillocks of sand.

SAHA. : That is quite possible. Intense love is, indeed, intolerant ; what next ?

CITRA. : Then, not accepting the apology of her husband, and with her mind stupefied by the curse of the preceptor, she entered the forest, sacred to Kumāra, which ought to be avoided by women. Just after her entry, her form was changed into that of a creeper standing on the out-skirts of the forest.

SAHA. : There is nothing, on the whole, which fate may not bring under its influence ! Alas ! That this dire calamity should suddenly befall *that* attachment ! What is the state of the mind of the royal sage now ?

CITRA : He passes days and nights in that very forest searching for his beloved. Moreover, by the appearance of

य्याहीणो हविस्सदि । (तस्मिन्नेव कानने प्रियतमां विचिन्वन्नहोरात्रा-
नतिवाहयति । एतेन पुनर्निर्वृतानामप्युत्कण्ठाकारिणा मेघोदयेनानर्था-
धीनो भविष्यति ।)

सहज्या—सहि तारिसा आकिदिविसेसा चिरं दुख्खभाङ्गो ण
५ होन्ति । अवस्सं किंपि अणुमाहणिमित्तं भूओवि समाअमकारणं
हविस्सदि । ता एहि उदउम्मुहस्स भअवदो सुज्जस्स उवट्ठाणं कोह्ल ।
(सखि तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो न भवन्ति । अवश्यं
किमप्यनुग्रहनिमित्तं भूयोपि समागमकारणं भविष्यति । तदेहि
उदयोन्मुखस्य भगवतः सूर्यस्योपस्थानं कुर्वः ।)

१०

(इति निष्कान्ते ।)

(प्रवेशकः)

[ततः प्रविशति उन्मत्तवेषो राजा ।]

राजा—आः दुरात्मन् रक्षस्तिष्ठ तिष्ठ । क मे प्रियतमामादाय
गच्छसि । हन्त शैलशिखराद्गगनमुत्पत्य बाणैर्मामभिवर्षति ।

१५

(विभाव्य)

नवजलधरः संनद्धोऽयं न दत्तनिशाचरः

सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।

अयमपि पटुर्धारासारो न बाणपरंपरा

कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥ १ ॥

२० (विचिन्त्य ।) क नु खलु रम्भोरुर्गता स्यात् ।

तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घं न सा कुप्यति

स्वर्गायोत्पतिता भवेन्मयि पुनर्भावाद्रमस्या मनः ।

१ अप्पदीआरो...तिः तवकेमि । (R. B.). २ After हविस्सदि R. and B. have the following: सह०—सहि कोवि अत्थि समागमोवाओ । चित्र०—गौरीचरणराअसंभवं संगमणमणिं वज्जिअ कुदो से समागमोवाओ । सह०—सहि.... ३ आकाशबद्धलक्ष्यः (-क्षः B.) सोन्मादः । (R. B.).

these clouds which cause uneasiness even to those who are happy, he will be subject to a great misfortune.

SAHA. : Friend, such noble forms are not doomed to suffer misery for long. There will undoubtedly turn up some means or the other for the re-union, brought about by someone's favour (as an antidote against the curse). Come along, then, let us wait upon the Sun-god who is about to rise. [*Exeunt.*]

End of the Praveśaka.

(Enter the King dressed as a madman.)

KING : You wicked demon, stay, stay ! Whither are you going, carrying my beloved (with you)? Ah ! He has flown up into the heavens from the summit of the mountain, and is showering arrows upon me. (*Observing closely.*)

This is a fresh cloud quite ready (to pour down) and not a haughty demon girded in armour ; this is the rain-bow, and not an (archer's) bow, drawn to its utmost length ; this again is a sharp shower of rain and not a volley of arrows, and this here that shines like a streak of gold (on the touch-stone) is lightning and not my beloved Urvaśī. (1)

(*Pondering*) Where indeed could that beautiful lady, (lit. plantain-thighed) have gone !

May it be that she is standing (near me), but concealed through her supernatural power, on account of anger ; (that cannot be, for) she cannot be angry (with me) for a long time. May she have flown up to heaven,

तां हर्तुं विबुधद्विषोपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमदर्शनं नयनयोर्यातेति कोयं विधिः ॥ २ ॥

(दिशोवलोक्य । सनिःश्वासम्) अये परावृत्तभागधेयानां दुःखं दुःखानु-
बन्धि । कुतः

५ अयमेकपदे तया वियोगः प्रियया चोपनतः सुदुःसहो मे ।
नववारिधरोदयादहोभिर्भवितव्यं च निरातपैर्द्विरम्यैः ॥ ३ ॥

(विहस्य ।) मुधैव खलु मया मनसः परितापवृद्धिरुपेक्ष्यते । यथा
मुनयोपि व्याहरन्ति राजा कालस्य कारणमिति । तत्किमहं जलदसमयं
न प्रत्यादिशामि । अथ वा प्रावृषेण्यैरेव लिङ्गैर्मम राजोपचारः संप्रति ।

१० कथमिव ।

विद्युल्लेखाकनकरुचिरं श्रीवितानं ममाभ्रं
व्याधूयन्ते निचुलतरुभिर्मञ्जरीचामराणि ।
धर्मच्छेदात्पटुतरगिरो बन्दिनो नीलकण्ठा
धारासारोपनयनपरा नैगमाः सानुमन्तः ॥ ४ ॥

१५ भवतु । किमेवं परिच्छदश्लाघया । यावदस्मिन्कानने तां प्रियामन्वेष-
यामि । (विलोक्य ।) हन्त व्यवसितस्य मे संदीपनमिव संवृत्तम् । कुतः

आरक्तराजिभिरियं कुसुमैर्नवकन्दली सलिलगमैः ।
कोपादन्तर्बाष्पे स्मरयति मां लोचने तस्याः ॥ ५ ॥

इतो गतेति कथं नु तत्रभवती मया सूचयितव्या ।

१ मध्याह्नं हरिभिः स्थितं हिमरूपा नेत्रे कुरङ्गीगणैः कान्तिश्चम्पककुड्मलैः
कलरवो हा हा हतः कोकिलैः । मातङ्गैर्गमनं कथं कथमहो हंसैर्विभज्याधुना कान्तारे
सकलैर्विनाश्य पशुवन्नीतासि किं मानिनि ॥ चन्द्रश्वण्डकरायते मृदुगतिर्वातोपि
वृज्जायते । मात्यं सूचिकलायते मलयजालेपः स्फुलिङ्गायते । रात्रिः कल्पशतायते
विधिवशात्प्राणोपि भारायते । हा हन्त प्रमदावियोगसमयः संहारकालायते ॥
interpolated by two mss. २ निरातपत्वरम्यैः (R.) निरातपत्वरम्यैः (B.).

—but (this cannot be, for) her heart is affected with love towards me. Even the enemies of the Gods cannot carry her off from my presence. And yet she has become quite invisible to my eyes. What (a sad) fate is this ! (2)

(*Looking at the quarters ; with a sigh.*) Alas ! Misfortunes never come singly to those on whom Fortune has turned its back. For,

On the one hand, this extremely unbearable separation from that beloved has befallen me all of a sudden ; while on the other, the days must be very delightful, on account of the intensity of heat being removed by the advent of fresh clouds. (3)

(*Smiling*) In vain, indeed, am I neglecting the growing torment of my mind. Since even the sages say that the King is the cause of (i.e. maker of) time. Why, then, should I not countermand the rainy season ? But no, (since) these signs of the rainy season are (the only insignia that are) doing me royal honour at present. How so ?

The cloud, charming with the gold of the streaks of lightning, is the beautiful canopy. The chowries of their sprouts are being waved (over me) by the *Nicula* trees. The peacocks, shrieking out more loudly owing to the close of summer, are my bards ; and the mountains, bearing down torrential rainwater, are the traders presenting to me abundant wealth. (4)

Well, what is the good of praising my own paraphernalia ? I will, in the first place, search for my beloved in this forest. (*Looking*) Alas, here is something like an aggravation of my suffering, as I make up my mind (to look for her) ; since

This fresh Kandali-plant, with its flowers having red-dish streaks (on them), and with water inside, reminds me painfully of her eyes, full of tears through anger. (5)

How should I trace her ladyship as having gone in a particular way ?

पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री
मेघाभिवृष्टसिकतासु वनस्थलीषु ।
पश्चान्नता गुरुनितम्बतया ततोऽस्या
दृश्येत चारुपदपङ्क्तिरलक्तकाङ्का ॥ ६ ॥

५ (परिक्रम्यावलोक्य च सहर्षम् ।) उपलब्धमुपलक्षणं येन तस्याः कोप-
नाया मार्गोऽनुमीयते ।

हतोष्ठरागैर्नयनोदबिन्दुभिर्निमग्ननाभेर्निपतद्भिरङ्कितम् ।
च्युतं रूपा भिन्नगतेरसंशयं शुकोदरश्याममिदं स्तनांशुकम् ॥ ७ ॥

(विभाव्य ।) कथम् । सेन्द्रगोपं नवशाद्वलमिदम् । कुतो नु खलु
१० निर्जने वने प्रियाप्रवृत्तिरवगमयितव्या । (दृष्ट्वा ।) अये आसारो-
च्छ्वसितशैलेयस्थलीपाषाणमारूढः

आलोकयति पयोदान्प्रबलपुरोवातताडितशिखण्डः ।
केकागर्भेण शिखी दूरोन्नमितेन कण्ठेन ॥ ८ ॥

(उपेत्य) यावदेनं पृच्छामि ।

१५ नीलकण्ठ ममोत्कण्ठा वनेस्मिन्वनिता त्वया ।
दीर्घापाङ्गा सितापाङ्गा दृष्टा दृष्टिश्चमा भवेत् ॥ ९ ॥

कथमदत्त्वा प्रतिवचनं नर्तितुं प्रवृत्तः । किं नु खलु हर्षकारणमस्य ।
(विचिन्त्य ।) भवतु । विदितमेतत् ।

२० मृदुपवनविभिन्नो मत्प्रियाया विनाशाद्
घनरुचिरकलापो निःसपत्नोऽस्य जातः ।
रतिविगलितबन्धे केशहस्ते सुकेश्याः
सति कुसुमसंनाथे किं करोत्येष बह्वी ॥ १० ॥

१ भवतु 'आदास्ये तावत् । (परिक्रम्य विभाव्य च साक्षम्) (R. B.).
२ अयमासारोच्छलितशैलतटस्थली० (R. B.).

If that fair-limbed lady were to touch with her feet the earth, there would be seen in these forest-regions, the sands wherein are showered over with rain, the line of her beautiful foot-prints, marked with red lac, and sunk behind (towards the heels) owing to her heavy hips. (6)

(*Walking about and looking, joyfully*) I have found out a mark from which the path taken by the irascible lady may be inferred.

This is, doubtless, her breast-garment, dark-green like the belly of a parrot, and marked with drops of tears which, as they fall, carry with them the red paint of the lips, (the breast-garment) of that lady having a deep navel, and which dropped down as she walked with faltering steps through anger. (7)

(*Observing closely*) What ! This is only fresh green grass with the *Indragopa* insects thereon. Whence, then, shall I get any tidings about my beloved in this lonely forest ? (*Looking*) Ah ! here perched on a stone in the rocky soil emitting vapour on account of the showers of rain,

A pea-cock, whose tail buffeted by the strong forewind, looks at the clouds, with his neck raised high up and full of notes. (8)

(*Approaching*) I shall just enquire of him.

O peacock, having white corners of the eye, did you see, in this forest, my beloved who has a prominent neck and long eyes ? She is a sight to see ! (9)

How now ! He has commenced dancing without giving me a reply. What possibly may be the cause of his joy ? (*Contemplating*) Yes, I see it.

Owing to the disappearance of my beloved, his thick and beautiful plumage, ruffled by a gentle breeze, has become peerless. What would this peacock have done, if the abundant and beautiful tresses of that lady with charming hair, decked with flowers and with their tie loosened in sport, were in existence ? (10)

भवतु । परव्यसननिवृत्तं न खल्वेनं पृच्छामि । (परिक्रम्य ।)
इयमातपान्तसंधुक्षितमदा जम्बूविटपमव्यास्ते परभृता । विहंगमेषु पण्डिता
जातिरेषा । यावदेनामभ्यर्थये ।

५ त्वां कामिनो मदनदूतिमुदाहरन्ति
मानावभगङ्गनिपुणं त्वममोघमस्त्रम् ।
तामानय प्रियतमां मम वा समीपं
मां वा नयाशु कलभाषिणि यत्र कान्ता ॥ ११ ॥

किमाह भवती । कथं त्वामेवमनुरक्तं विहाय गतेति । शृणोतु भवती ।
कुपिता न तु कोपकारणं सकृदप्यात्मगतं स्मराम्यहम् ।
१० प्रभुता रमणेषु योषितां न हि भावस्खलितान्यपेक्षते ॥ १२ ॥
कथं कथाच्छेदकारिणी स्वकार्य एव सक्ता ।

महदपि परदुःखं शीतलं सम्यगाहुः
प्रणयमगणयित्वा यन्ममापद्रुतस्य ।
अधरमिव मदान्धा पातुमेषा प्रवृत्ता
१५ फलमभिमुखपार्कं राजजम्बूद्रुमस्य ॥ १३ ॥

एवंगतेपि प्रियेव मे मञ्जुस्वनेति न कोपोऽस्याम् । इतो वयम्—
(परिक्रामितकेन । कर्णं दत्त्वा ।) अये दक्षिणेन प्रियाचरणनिक्षेपशंसी नूपुर-
रवः । यावदत्र गच्छामि (परिक्रम्य) अहो धिग् धिक् ।

२० मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् ।
कूजितं राजहंसानां नेदं नूपुरशिञ्जितम् ॥ १४ ॥

भवतु । यावदेते मानसोत्सुकाः पतत्रिणः सरसो नोत्पतन्ति तावदे-
तेभ्यः प्रियाप्रवृत्तिरवगमयितव्या । (उपेत्य) भो भो जलविहंगमराज

१ ० नवपाकं (R. B.), २ R. and B. insert सुखमास्तां भवती ।
साधयामस्तावत् । ३ ० चेतसा । कूजितं राजहंसेन । (R. B.)

Well, I will not surely ask him who takes delight in the misery of others. (*Turning round*) Here is a cuckoo, with her passion inflamed by the close of the hot season, perching on a branch of the Jambū tree. This species is very clever among the birds. I will just entreat her.

Lovers call you a messenger of the god of Love ; you are an unfailing missile accomplished in taming the pride (of women); either bring that beloved to me, or take me, O sweet warbler, quickly to the place where that beautiful lady may be. (11)

What did your ladyship say—"How did she go away leaving you who are so much attached to her?" Let your ladyship hear—

She was angry ; but I do not remember to have given her cause for offence even once. Surely, the ascendancy of youthful women over their lovers does not stand in need of any deviation from faithful love (on the part of their lovers, for them to be angry). (12)

How now ! She is engaged in her own business, thus cutting short our conversation !

It is rightly observed that the distress of others, even if it be great, is not painful, since disregarding the request of me who am plunged in misery, she (i.e. the cuckoo) has proceeded, blinded by passion, to taste the fruit of the Rājajambū tree, about to ripen, as if it were the lower lip. (13)

Even though such is the case, I cannot be angry with her, as she has a sweet voice like that of my beloved. Let me get away from here—(*Walking about and listening*) Ah, there is, on my right, the sound of anklets indicating the treading of the feet of my beloved. I shall just proceed thither. (*Turning round*) Ah, alas !

This is not the twinkling of anklets, but the cooing of the royal swans, whose hearts are filled with a longing for the Mānasa lake, on seeing the quarters darkened by clouds. (14)

Well ! Before these birds eager for the Mānasa lake fly up from this lake, I shall obtain from them some news about my beloved. (*Approaching*) O King of the aquatic birds !

पश्चात्सरः प्रतिगमिष्यसि मानसं तत्
पाथेयमुत्सृज विसं ग्रहणाय भूयः ।
मां तावदुद्धर शुचो दयिताप्रवृत्त्या
स्वार्थात्सतां गुह्यतरा प्रणयिक्रियैव ॥ १५ ॥

५ यथोन्मुखो विलोकयति मानसोत्सुकेन मया न लक्षितेत्येवं वचनमाह ।

यदि हंस गता न ते नतभूः
सरसो रोधसि दर्शनं प्रिया मे ।
मदखेलपदं कथं नु तस्याः
सकलं चोर गतं त्वया गृहीतम् ॥ १६ ॥

१० अतश्च

हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हृता ।
विभावितैकदेशेन देयं यदभियुज्यते ॥ १७ ॥
(विहस्य ।) एष चोरानुशासी राजेति भयादुत्पत्तिः (परिक्रम्य ।)
अयमिदानीं प्रियासहायश्चक्रवाकः । तावदेनं पृच्छामि ।

१५ रथाङ्गनामन् वियुतो रथाङ्गश्रोणिबिम्बया ।
अयं त्वां पृच्छति रथी मनोरथशतैर्वृतः ॥ १८ ॥

कथं कः क इत्याह । मा तावत् । न खलु विदितोहमस्य ।
सूर्याचन्द्रमसौ यस्य मातामहपितामहौ ।
स्वयं वृतः पतिर्द्वाभ्यामुर्वश्या च भुवा च यः ॥ १९ ॥

२० कथं तूष्णीं स्थितः । भवतु । उपालस्ये तावदेनम् ।

सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां
ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः ।
इति च भवतो जायास्नेहात्पृथक्स्थितिभीरुता
मयि च विधुरे भावः कान्ताप्रवृत्तिपराङ्मुखः ॥ २० ॥

१ त्वम् । (R. B.). २ R. B. Insert : यावदन्यमवकाशमवगाहिष्ये ।
३ कोऽयं (R. B.).

You will go to the Mānasa lake afterwards ; lay aside the lotus-stalk, your provision for the journey, to be taken up again. First save me from grief by giving me news of my beloved ; (for), to the good, the business of a suppliant is more important than their own interest. (15)

Inasmuch as he looks up, he seems to say—, I did not notice her, as I was eager to go to the Mānasa lake.'

If, O swan, my beloved with curved eye-brows was not seen by you on the bank of the lake, how could you, O thief, steal away (i.e. imitate) her entire gait, wherein the steps are sportive through passion ? (16)

Therefore,

O swan, give me back my beloved, (since) you have stolen her gait : He with whom a part (of the stolen property) is detected, must restore the whole of what is claimed. (17)

(*Laughing*) It has flown away out of fear thinking that I am a King, the chastiser of thieves. (*Walking about*) Here is a Cakravāka bird in the company of his mate ; I shall just enquire of him.

Filled with hundreds of desires, O *Cakravāka*, here does this warrior King, separated from his beloved having wheel-like round hips, ask you. (18)

What, he asks,—' Who are you ? ' It must not be so. Surely he does not know me,

Whose maternal and paternal grand-fathers are the Sun and the Moon, and who is chosen as a husband, of their own free will, by both *Urvaśī* and the Earth. (19)

What, he remains silent ! Well ! I will taunt him—When the person of your mate is screened even by the leaf of a lotus in the lake, you consider her to be at a distance (from you), are filled with anxiety and go on wailing. Such is your fear of separation on account of your fondness for your mate ; and yet such are your feelings, averse to (giving me) news about my beloved, towards me, who am (actually) bereaved of my beloved. (20)

सर्वथा मदीयानां भागधेयानां विपर्यायेण प्रभावप्रकाशः । यावदन्यमव-
काशमवगाहे । (पदान्तरे स्थित्वा ।) भवतु न तावद्गच्छामि ।

इदं रुणद्धि मां पद्ममन्तःकूजितपदपदम् ।

मया दद्याधरं तस्याः ससीत्कारमिवाननम् ॥ २१ ॥

५ भवतु । अस्मिन्नेव कमलाध्यासिनि मधुकरे प्रणयित्वं करिष्ये इतो
गतस्यानुशयो मा भूदिति ।

मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्ति—

(विभाव्य ।)

वरतनुरथवासौ नैव दृष्ट्वा त्वया मे ।

१० यदि सुरभिमवाप्स्यस्तन्मुखोच्छ्वासगन्धं
तव रतिरभविष्यत्पुण्डरीके किमस्मिन् ॥ २२ ॥

साधयामस्तावत् । (परिक्रम्यावलोक्य च ।) एष नीपस्कन्धनिषण्णहस्त-
करिणीसहायो नागराजस्तिष्ठति । अस्मात् प्रियोदन्तमुपलप्स्ये ।
(विलोक्य) भवतु न त्वरा कार्या ।

१५ अयमचिरोद्गतपल्लवमुपनीतं प्रियकरेणुहस्तेन ।
अभिलेपतु तावदासवसुरभिरसं सल्लकीभङ्गम् ॥ २३ ॥

(क्षणमात्रं स्थित्वा ।) हन्त कृताह्निकः संवृत्तः । भवतु पृच्छामि ।

मदकल युवतिशशिकला गजयूथप यूथिकाशबलकेशी ।
स्थिरयौवना स्थिता ते दूरालोके सुखालोका ॥ २४ ॥

२० (सहर्षम् ।) अनेन स्निग्धमन्द्रेण गर्जितेन प्रियोपलम्भशंसिना समा-
श्वासितोस्मि । साधर्म्याच्च त्वयि मे भूयसी प्रीतिः ।

१ ०यानां...भाग्यविपर्ययाणामयं प्रभावः । (R. B.). २ क्वणित ०
(R. B.). ३ भवतु कमलसेविनि भ्रमरे प्रणयित्वं करिष्ये इतो गतस्यानुशयो
मा भूत् । (R. B.). ४ अथवा ते...प्रिया मे (Pandit). ५ अभिलेढु (R.).
६ मन्द्रकण्ठगर्जितेन (R. B.).

In every respect my fortune is shining in full force adversely to me. I shall move on to another place. *Pausing at the next step*) Well, I shall not go.

This lotus, with the bees humming inside, arrests my motion, resembling as it does, the face of that lady, producing the hissing sound when the lower lip is bitten by me. (21)

Well, I will prefer a request to this bee, which is resting on the lotus, so that I may not have to repent after I go away from this place.

O bee, give me some news about that lady with bewitching eyes. (*Musing*) Or rather, that beautiful lady of mine has not at all been seen by you. If you had experienced the sweet fragrance of her breath, could you have ever fixed your love on this lotus? (22)

But let me go. (*Turning round and looking about*) Here is a lordly elephant, in the company of his mate and with his trunk resting on a branch of the Nīpa tree. I shall have some news about my beloved from him. (*Observing*) Or, rather, I should not make haste.

Let him first taste the twig of the Sallakī tree, brought to him by his beloved mate in her trunk—the twig which has only recently put forth sprouts and which has juice fragrant like liquor. (23)

(*Waiting for a while*) Ah! He has had his meal. Well, I shall ask—O lord of the herd of elephants, who are under the influence of rut, did that lady, who is always in her youth, ever stand in the range of your far-reaching sight,—she who is the lunar digit among young ladies, whose hair is decked with the Yūthikā flowers, and who is charming to look at? (24)

(*Joyfully*) I am comforted by this sweet and deep grunting which tells me that you have seen my beloved. Besides, I entertain greater love for you owing to our mutual resemblance.

मामाहुः पृथिवीभृतामधिपतिं नागाधिराजो भवान्
 अव्युच्छिन्नपृथुप्रवृत्तिं भवतो दानं ममाप्यर्थेषु ।
 स्त्रीरत्नेषु ममोर्वशी प्रियतमा यूथे तवेयं वशा
 सर्वं मामनु ते प्रियाविरहजां त्वं तु व्यथां मानुभूः ॥२५॥

५ सुखमास्तां भवान् । साधयामस्तावत् । (पार्श्वतो दृष्टिं दत्त्वा ।)
 अये सुरभिकन्दरो नाम विशेषरमणीयः सानुमानालोक्यते । प्रियश्चाय-
 मप्सरसाम् । अपि नाम सुतनुरस्योपत्यकायामुपलभ्येत । (परिक्रम्या-
 वलोक्य च ।) हन्त मदीयैर्दुरितपरिणामैर्मैत्र्योपि शतहृदाशन्यः संवृत्तः ।
 तथापि शिलोच्चयमेतमपृष्ट्वा न निवर्तिष्ये ।

१० अपि वनान्तरमल्पकुचान्तरा श्रयति पर्वत पर्वसु संनता
 इदमनङ्गपरिग्रहमङ्गना पृथुनितम्ब नितम्बवती तव ॥ २६ ॥
 कथं तूष्णीमास्ते । शङ्के विप्रकृष्टो न शृणोतीति । समीपेऽस्य गत्वा
 पुनरेनं पृच्छामि । (परिक्रम्य ।)

सर्वक्षितिभृतां नाथ दृष्ट्वा सर्वाङ्गसुन्दरी ।

१५ रामा रम्ये वनोद्देशे^३ मया विरहिता त्वया ॥ २७ ॥

(आकर्ण्य । सहर्षम्) कथं यथाक्रमं दृष्टेत्याह । भवानपि अतः प्रियतरं
 शृणोतु । क्व तर्हि मम प्रियतमा । (नेपथ्ये तदेवाकर्ण्य ।) हा धिक् । ममै-
 वायं कन्दरमुखविसर्पी प्रतिशब्दः । (विषादं रूपयित्वा ।) श्रान्तोऽस्मि ।
 अस्यास्तावद्गिरिनद्यास्तीरे स्थितस्तरङ्गवातमासेविण्ये । इमां नवाम्बुकलु-
 २० षामपि स्रोतोवहां पश्यंतो मे रमते मनः ।

१ कथमन्वकारः । भवतु विद्युत्प्रकाशेनावलोकयामि । हन्त... (R. B.). २
 Cf. Rāmāyaṇa Aranya. 64. 29. 30, which begins the St. with
 कञ्चित् क्षितिः । ३ वनान्तेऽस्मिन् (R. B.). ४ भवतु अवलोकयामि । (दिशोवलोक्य
 सखेदम् ।) कथं वायं कन्दरान्तरविसर्पी प्रतिशब्दः । (इति मूर्च्छति । उत्थायोपविश्य
 सविषादम् ।) अहह श्रान्तोऽस्मि । (R. B.). ५ पश्यता मया रतिरुपलभ्यते । (R. B.).

They call me the lord of kings ; you, (too) are the lord of elephants ; the stream of your rut is uninterrupted and broad ; my charity to the supplicants is equally alike (i.e. uninterrupted and liberal). From among the gems of women, Urvaśī is dearest to me as this mate is dearest to you in this herd. You resemble me in everything ; but may you never experience the pangs of separation from your beloved ! (25)

May you live happily ! I now take my leave. (*Looking about him*) Ah, the mountain named *Surabhikandara*, which is particularly delightful, is in sight. It is a favourite (resort) of the nymphs. Can it be that the beautiful lady would be found out on the land lying at the foot of the mountain ! (*Walking about and looking*) Alas ! as a result of my sins, even the cloud has become destitute of lightning. Still I shall not return without questioning the mountain here.

O mountain with extensive slopes, has that lady, whose breasts have little space between them, whose joints are well-turned and who has beautiful hips, resorted to this forest-region which is the possession of Love ? (26)

What, he is silent ! I fear he cannot hear me, being at a distance. I shall go near him and then ask. (*Walking about*)

O Lord of all the mountains, was that lady beautiful in all her limbs, and separated from me, seen by you in this forest-region ? (27)

(*Listening, with delight*) What, does he say that he saw her in the very order of my words ! May your honour also hear something more pleasant than this. Where then is my beloved ? (*Hearing the same words behind the scenes*) Alas ! This is but an echo of my words emerging from the mouth of a cave. (*Gesticulating disappointment*) I am exhausted. I shall first enjoy the breeze blowing over the waves, sitting on the bank of this mountain-river. My mind is delighted at the sight of this stream, even though it is turbid with fresh rain-water.

तरङ्गभ्रूभङ्गा क्षुभितविहगश्रेणिरसना
विकर्षन्ती फेनं वसनमिव संरम्भशिथिलम् ।
येथाविद्धं यान्ती स्वलितमभिसंधाय बहुशो
नदीभावेनेयं ध्रुवमसहना सा परिणता ॥ २८ ॥

५ भवतु । योचिष्ये तावदेनाम् । (अञ्जलिं कृत्वा ।)

त्वयि निबद्धरतेः प्रियवादिनः प्रणयभङ्गपराङ्मुखचेतसः ।
कमपराधलवं मम पश्यसि त्यजसि मानिनि दासजनं यतः ॥ २९ ॥
अथ वा परमार्थसरिदवैषा । न खल्वर्वशी पुरुरवसमपहाय समुद्राभिसारिणी
भविष्यति । भवतु अनिवेदप्राप्याणि श्रेयांसि । यावदमुमेव प्रदेशं गच्छामि
१० यत्र मे नयनयोः सुनयना तिरोभूता । (परिक्रम्य अवलोक्य ।) हन्त दृष्ट-
मुपलक्षणं तस्या मार्गस्य ।

रक्तकदम्बः सोयं प्रियया घर्मान्तशंसि यस्यैकम् ।
कुसुममसमग्रकेसरविषममपि कृतं शिखाभरणम् ॥ ३० ॥
(विलोक्य ।) इमं तावत् प्रियाप्रवृत्तिनिमित्तं सारङ्गमासीनमभ्यर्थये ।^४

१५ कृष्णशारच्छविर्योसौ दृश्यते काननश्रिया ।
वैनशोभावलोकाय कटाक्ष इव पातितः ॥ ३१ ॥

(विलोक्य ।) किं नु खलु मामवधीरयन्निव अन्यतोमुखः संवृत्तः । (दृष्ट्वा)
अस्यान्तिकमायान्ती शिशुना स्तनपायिना मृगी रुद्धा ।
तामयमनन्यदृष्टिर्भुग्नग्रीवो विलोकयति ॥ ३२ ॥

१ पदाविद्धम् (R.); यथाखेलम् (some mss.) K. & some mss. support यान्ती ; Pandit favours याति. २ प्रसादयामि (R. B.). ३ Some mss. here add :-(परिक्रम्याशोकवमलोक्य) रक्ताशोक कृशोदरी क्व नु गता (त्यक्त्वानुरक्तं जनम् । (पवनधूयमानमूषोनमवलोक्य ।) नो दृष्टेति सुधैव चालयसि यद्वाताभिभूतं शिरः । उत्कण्ठाघटमानषट्पदघटासंघट्टघृष्ट [प्य] च्छदस्तत्पादाहतिमन्तरेण भवतः पुष्पोद्गमोयं कुतः ॥ ४ R. reads after this :—अभिनवकुसुमस्तबकिततरुवरस्य परिसरे मदकलकोकिलकूजितमधुपझंकारमनोहरे । नन्दनविपिने निजकरिणीविरहानलेन संतप्तोः विचरति गजाधिपतिरैरावतनामा ॥ (also B. with minor variation) ५ नवशष्पावलोकाय (R. B.); मेघकालावलोकाय, read by some mss.

Since this one, having the waves for the knitting eyebrows, the row of frightened birds for the (jingling) zone, trailing the foam like a garment loosened through anger, is moving on in a crooked manner, avoiding the many interruptions, I feel sure that this one is that inexorable lady (Urvaśī), transformed into a river, (going with uneven steps and constantly brooding over my lapse). (28)

Well, I shall prefer my request to her. (*Folding his hands*)

O proud lady, what fault, however slight, do you detect in me,—who have fixed my affections on you, who speak sweet words, and whose mind is averse to any deviation from faithful love,—that you forsake (me), your bondman ? (29)

Or it is a real river ; for Urvaśī will not surely proceed to meet the sea abandoning Purūravas. Well, good fortunes cannot be obtained by sorrowing. I shall just go to that very place where that lady with beautiful eyes disappeared from my gaze. (*Turning and observing*) O joy ! I have found a trace of her track.

This is that red Kadamba plant, a blossom of which, indicative of the close of summer, although rough on account of the filaments not being fully developed, was used by my beloved as an ornament for her hair. (30)

(*Seeing*) Let me pray for some news about my beloved this antelope, squatting here—

Who, with his dark variegated colour is, as it were, a glance cast by the Sylvan Beauty for the purpose of observing the splendour of the woods. (31)

(*Observing*) Why, indeed, has he turned his face in another direction, as if disregarding me ? (*Looking*)

The female deer, approaching him, is obstructed by the fawn, which sucks her breasts ; and this one (viz. the stag) with his neck bent, and his gaze fixed on nothing else, is looking at her. (32)

हंहो यूथपते

अपि दृष्टवानसि मम प्रियां वने

कथयामि ते तदुपलक्षणं शृणु ।

पृथुलोचना सहचरी यथैव ते

५ सुभगं तथैव खलु सापि वीक्षते ॥ ३३ ॥

कथमनादृत्य मद्वचनं कलत्राभिमुखं स्थितः । उपपद्यते । परिभवा-

स्पदं दशाविपर्ययः । ईतो वयम्—(परिक्रामितकेन ।)

(अवलोक्य ।) अये किं नु खलु शिलाभेदान्तरगतं नितान्तरक्त-
मिदमालोक्यते ।

१० प्रभालेपी नार्यं हरिहतमृगंस्यामिषलवः

स्फुलिङ्गः स्यादग्नेर्गगनैर्मभिवृष्टं पुनरिदम् ।

(विभाव्य ।)

अये रक्ताशोकस्तवकसमरागो मणिरयं

यमुद्धर्तुं पूषा व्यवसित इवालम्बितकरः ॥ ३४ ॥

१५ हरति मे मनः । आदास्ये तावदेनम् । अथ वा

मन्दारपुष्पैरधिवासितायां यस्याः शिखायामयमर्पणीयः ।

सैव प्रिया संप्रति दुर्लभा मे किमेनमस्त्रोपहतं करोमि ॥ ३५ ॥

(नेपथ्ये ।) वत्स गृह्यतां गृह्यताम् ।

संगमनीय ईति मणिः शैलसुताचरणरागयोनिरयम् ।

२० आवहति धार्यमाणः संगममच्चिरौत्प्रियजनेन ॥ ३६ ॥

राजा—(कर्णं दत्त्वा ।) को नु खलु मामेवमनुशास्ति ।

(दिशेवलोक्य ।) अये अनुकम्पते मां कश्चिन्मृगचारी मुनिर्भगवान् ।

भगवन् अनुगृहीतोस्म्यहमुपदेशाद्भवतः ।

१ Before this one ms. reads:—क्वाकार्यं शशालक्ष्मणः क्व च कुलं भूयोपि दृश्येत सा दोषाणां प्रशमाय नः श्रुतमहो कोपेपि कान्तं मुखम् । किं वक्षन्त्यपकल्मषाः कृतधियःस्वप्नेपि सा दुर्लभा चेत्तः स्वास्थ्यमुपेहि कः खलु युवाः धन्यो धरं धास्यति ॥ २ गजस्य (B.). ३ गहनन् (K.). दहनम् (B.). ४ ० नीयो मणिरिह (R. B.). ५ आशु (R. B.).

O Lord of the herd !

Did you see my beloved in the forest ? I will tell you a characteristic of hers ; listen : she, too, glances gracefully just as your mate with her large eyes does. (33)

What, he has turned away his face towards his wife, ignoring my words altogether ! It is but natural. The reverse of fortune is an object of contempt ! I shall go away from here—(*Turning round*)

(*Gazing*) What, indeed, can this be, of a deep red hue, in the crevice of the rock ?

Surrounded with lustre this cannot be a piece of the flesh of a deer killed by a lion ; may it be a spark of fire ? But then it has rained just now. (*Observing closely*)

Ah ! this is a jewel having the redness of a bunch of red Aśoka flowers, to take up which the Sun is, as it were, endeavouring with his hands (rays) stretched forth. (34)

It captivates my mind. I shall take it up. Or

That beloved herself, in whose hair scented with the Mandāra flowers, this (gem) is fit to be placed, is difficult for me to secure ; why, then, should I soil it with my tears ? (35)

(*Behind the scenes*) Child, take it up, take it up.

This is the Sangamanīya jewel, produced from the red lac applied to her feet by the Daughter of the Mountain (viz. Gaurī). When worn, this brings about union with one's beloved before long. (36)

KING : (*Listening*) Who indeed is this that directs me thus ? (*Looking into the quarters*) Ah, it is some revered sage, leading the life of a deer, who takes pity on me. Revered Sir, I am obliged to you for your advice. (*Taking up the jewel*),

(मणिमादाय ।) हं हो संगमनीय

तया वियुक्तस्य विलग्नमध्यया
भविष्यसि त्वं यदि संगमाय मे ।

ततः करिष्यामि भवन्तमात्मनः

५ शिखामणिं वालमिवेन्दुमीश्वरः ॥ ३७ ॥

(परिक्रम्यावलोक्य च ।) अये किं नु खलु कुसुमरहितामपि लतामिमां
पश्यतो मे रतिरुपलब्धा । अथ वा स्थाने मनोरमा ममेयम् । इयं हि

तन्वी मेघजलार्द्रपल्लवतया धौताघरेवाश्रुभिः

शून्येवाभरणैः स्वकालविरहाद्विश्रान्तपुष्पोद्गमा ।

१० चिन्तामौनमिवास्थिता मधुलिहां शब्दैर्विना लक्ष्यते
चण्डी मामवधूय पादपतितं जातानुतापेव सा ॥ ३८ ॥

यावदस्याः प्रियानुकारिण्याः परिष्वङ्गप्रणयी भवामि । (इति लतामालिङ्गति ।)

[ततः प्रविशति तत्स्थान एवोर्वशी ।]

राजा—(निमीलिताक्ष एव स्पर्शं रूपयित्वा ।) अये उर्वशीगात्रसंप-

१५ कादिव निर्वृतं मे शरीरम् । तथापि न पुनरस्ति विश्वासः । कुतः

समर्थये यत्प्रथमं प्रियां प्रति

क्षणेन तन्मे परिवर्ततेन्यथा ।

अतो विनिद्रे सहसा विलोचने

करोमि न स्पर्शविभावितप्रियः ॥ ३९ ॥

२० (शनैश्चक्षुरैन्मील्य) कथं सत्यमेव प्रियतमा ।

उर्वशी—(बाष्पं विसृज्य ।) जेदु जेदु महाराओ । (जयतु

जयतु महाराजः ।)

१ मम मनो रमते । (R. B.). २ तन्वी. ३ (शनैरुन्मील्य चक्षुषी [शनैरुन्मी-
लयन् ।] कथं सत्यमेवोर्वशी । (इति मूर्च्छितः पतति) after प्रियतमा (R. B.).

४ समाश्वसितु समाश्वसितु महाराजः । राजा—(संज्ञां लब्ध्वा) प्रिये अद्य जीवितम् ।
त्वद्वियोगो० (R. B.).

O Sangamanīya !

If you would bring about my union with that lady who has an exceedingly slender waist, (and) from whom I am separated, I shall then make you my crest-jewel, as Śiva makes the young moon (his). (37)

(*Walking about and looking*) Ah, why is it that my passion is roused at the sight of this creeper though it is destitute of flowers? Or, it is but proper that she should gladden my heart. For this

Slender one (creeper) on account of its leaves being wet with rain-water, appears as if its lower lip has been washed with tears; on account of its having ceased to put forth flowers owing to the lapse of its (flowering) Season, it is, as it were, void of ornaments; destitute of the hum of bees, it seems as if it resorted to silence due to anxiety; thus, it is, as it were that irascible lady, who, after having spurned me when I fell at her feet, is now filled with remorse. (38)

I shall just enjoy the delight of an embrace with this (creeper) that resembles my beloved. (*Embraces the creeper.*)

(*Then enters Urvaśī at that very place.*)

KING : (*Gesticulating the sensation of touch while yet his eyes are closed*) Ah ! my body is comforted, as if by a contact with the body of Urvaśī ; yet I cannot believe in this. For,

Whatever I first believe to be pertaining to my beloved, turns out to be something else the next moment. I will not, therefore, open my eyes all at once, even when I have discovered my beloved by her (peculiar) touch. (39)

(*Gradually opening his eyes*) What ! It is forsooth, my beloved.

URVAŚĪ : (*Shedding tears*) Victory to my Lord !

राजा—

त्वद्वियोगोद्भवे तन्विं मया तमसि मज्जता ।

दिष्ट्या प्रत्युपलब्धासि चेतनेव गतासुना ॥ ४० ॥

उर्वशी—अभ्यन्तरकरणाए मए पच्चल्लवीकिदवुत्तन्तो खु महा-
५ राओ । (अभ्यन्तरकरणया मया प्रत्यक्षीकृतवृत्तान्तः खलु महाराजः ।)

राजा—अभ्यन्तरकरणयेति न खलु ते वचनार्थमवैमि ।

उर्वशी—कहइस्सं । इमं दाव पसीददु महाराओ जं मए कोववसं
गदाए एदं अवथ्यन्तरं पाविदो महाराओ । (कथयिष्यामि । एतत्तावत्
प्रसीदतु महाराजो यन्मया कोपवशं गतया एतदवस्थान्तरं प्रापितो
महाराजः ।)

राजा—कल्याणि न तावदहं प्रसादयितव्यः । त्वद्दर्शनदेव प्रसन्नः
सबाह्यान्तःकरणो ममान्तरात्मा । कथय कथमियन्तं कालमवस्थिता मया
विना भवती ।

उर्वशी—सुणादु महाराओ । भअवदा कुंमारेण सासदं कुमारवदं
१५ गेण्हिअ अकलुसो णाम गन्धमादणकच्छो अइझासिजो किदो अ
एस विही । (शृणोतु महाराजः । भगवता कुमारेण शाश्वतं कुमारव्रतं
गृहीत्वा अकलुषो नाम गन्धमादनकच्छोऽध्यासितः कृतश्चैष विधिः ।)

राजा—क इव ।

उर्वशी—जा इमं पदेसं इत्थिआ पविसदि सा लदाभावेण परिण-
२० मिस्सदि । गोरीचरणसंभवं मणिं विणा तदो ण मुच्चिस्सदिति । साहं

१ चण्डि (R. B. and some mss.). २ महासेणेण (B. & some mss.).
३ जा किल इत्थिआ इमं देसं आगमिस्सदि सा लताभावेण परिणदा
भविस्सदि । किदो अ सावान्तो गोरीचरणराअसंभवं मणिं वज्जिअ लदाभावं ण
मुच्चिस्सदि ति । तदो अहं गुरुसावसंमूढहिअआ विमुमरिददेवदाणिअमा अह्मका-
जनपरिहरणीअं कुमारवणं पविट्ठा । पवेसाणन्तरं अ काणणोवन्तवत्तिलदाभाएण
परिणदं मि ह्वम् । (R. B. with variations).

KING : While sinking into the darkness caused by separation from you, O slender one, I have luckily recovered you, as a dead man regains consciousness. (40)

URVAŚĪ : With my sense-organs concealed within, I witnessed the state of Your Majesty.

KING : I cannot understand what you mean by your "with my sense-organs concealed within."

URVAŚĪ : I shall explain. In the first place, however, may Your Majesty be pleased to excuse me for having reduced you to such a condition, when under the influence of anger,

KING : Blessed lady, you need not propitiate me ; at your very sight, my soul together with its internal and external senses is gratified. Tell me, how your ladyship could stay so long without me.

URVAŚĪ : May Your Majesty listen. The divine Kārtikeya, having taken the vow of perpetual celibacy, settled upon the bordering region of the Gandhamādana, called *Akaluṣa*, and laid down this rule :

KING : Which one

URVAŚĪ : ' Whosoever lady enters this region shall be transformed into a creeper, and will not be freed from that form except with the help of the gem produced from the feet of Gaurī.'

गुरुसाक्संमूढहिअआ देवदासमअं विसुमारिअ अगहिदाणुणआ कुमारवणं
पविट्ठा । पवेसाणन्तरं एव्व वासन्ती लदा संवुत्ता । (यैतं प्रदेशं स्त्री प्रवेक्ष्यति
सा लताभावेन परिणस्यति । गौरीचरणसंभवं मणिं विना ततो न मोक्ष्यत
इति । साहं गुरुशापसंमूढहृदया देवतासमयं विस्मृत्यागृहीतानुनया
५ कुमारवनं प्रविष्टा । प्रवेशानन्तरमेव वासन्ती लता संवृत्ता ।)

राजा—सर्वमुपपन्नम् ।

रतिखेदसुप्तमपि मां शयने या मन्यसे प्रवासगतम् ।

सा त्वं प्रिये सहेयाः कथं मदीयं चिरवियोगम् ॥ ४१ ॥

इदं तैद्यथाकथितं त्वत्संगमनिमित्तं मुनेरुपलभ्य मणिप्रभावादासादिता
१० त्वमस्माभिः । (मणिं दर्शयति ।)

उर्वशी—अम्मो संगमणीओ । अदो खु महाराएण आलिङ्गिद-
मेत्तव्व पकिदिथ्थिहि संवुत्ता । (अहो संगमनीयः । अतः खलु महाराजेन
आलिङ्गितमात्रैव प्रकृतिस्थास्मि संवृत्ता ।) (मणिमादाय मूर्धनि वहति ।)

राजा—एवमेव सुन्दरि क्षणमात्रं स्थायताम् ।

१५ स्फुरता विच्छुरितमिदं रागेण मणेर्ललाटनिहितस्य ।
श्रियमुद्रहति मुखं ते बालातपरक्तकमलस्य ॥ ४२ ॥

उर्वशी—मैहन्तो खु कालो तुह पइष्ठाणादो गिगदस्स । असू-
अन्ति मं पकिदीओ । ता एहि णिवुत्तह । (महान् खलु कालस्तव
प्रतिष्ठानान्निर्गतस्य । असूयन्ति मह्यं प्रकृतयः । तदेहि निवर्तावहे ।)

१ इदं चैतद्यथाकथितं त्वत्संगमनिमित्तं पुनरुपलब्धप्रभावमस्माभिः । (R.).
२ पिअंवद महन्तो क्खु कालो अट्ठाणं पइष्ठाणादो निगगाणं । कदाइ असूइ-
स्सन्ति पकिदिओ अट्ठाणम् । ता एहि । गच्छम्ह । (R. B.).

With my mind stupefied by the curse of the preceptor, and forgetting the rule of the deity, I entered the forest sacred to Kumāra, without accepting your entreaties. Immediately after entering, I was transformed into a vernal creeper.

KING : Everything is explained (now).

How else could you, who used to think that I had gone on a journey, when I was only sleeping in the bed out of exhaustion due to sport, bear, O beloved, a long separation from me ? (41)

I have regained you by virtue of this gem, having learnt from a sage that it was the means of reunion with you, as (already) related by you. (*Shows her the gem.*)

URVĀŚĪ : O, it is the *Sangamanīya* jewel ! Hence it was that I recovered my former self as soon as I was embraced by Your Majesty. (*Taking the jewel, she wears it on her head.*)

KING : Fair lady, stand thus for a while.

This face of yours, covered over with the flashing redness of the gem placed on the forehead, bears the beauty of a lotus reddened by the morning Sun. (42)

URVĀŚĪ : It is long since you came away from *Pratiṣṭhāna*. The subjects will be finding fault with me ; come, then, let us return.

राजा—यदाज्ञापयति भवती ।

उर्वशी—कहं महाराजो गन्तुं इच्छदि । (कथं महाराजो गन्तु-
मिच्छति ।)

राजा—

५

अचिरप्रभाविलसितैः पताकिना

सुरकामुकाभिनवचित्रशोभिना ।

गमितेन खेलगमने विमानतां

नय मां नवेन वसतिं पयोमुचा ॥ ४३ ॥

[इति निष्क्रान्ताः सर्वे]

विक्रमोर्वशीये चतुर्थोऽङ्कः समाप्तः ।

KING : As your ladyship desires.

URVASHI : How does Your Majesty wish to go ?

KING : A lady with a sportive gait, carry me to my residence on a new cloud made into a balloon, possessing banners in the form of the flashes of lightning, and appearing beautiful with fresh paintings in the form of the rain-bow. (43) [*Exeunt omnes.*]

End of the Act IV

पञ्चमोऽङ्कः ।

[ततः प्रविशति परितुष्टो विदूषकः ।]

- विदूषकः**—दिष्टिआ चिरस्स कालस्स उव्वसीसहाओ णन्दण-
वणप्पमुहेसु देवदारण्णेसु विहरिअ पडिणिवुत्तो पिअवअस्सो । दाणिं
५ ससकारोवआरेहिं पकिदीहिं अणुरज्जन्तो रज्जं करोदि । असंताणत्तणं
वज्जिअ ण किंवि से^१ हीणं । अज्ज तिहिविसेसोत्ति भअवदीणं गङ्गा-
जमुणाणं संगमे देवीहिं^२ सह किदाहिसेओ संपदं उवआरिअं पविट्ठो -
ता जाव तत्तभवदो अलंकरीअमाणस्स अणुलेवणमहेउ अगभागी होमि ।
(इति परिक्रामति) (दिष्टया चिरस्य कालस्य उर्वशीसहायो नन्दनवन-
१० प्रमुखेषु देवतारण्येषु विहृत्य प्रतिनिवृत्तः प्रियवयस्यः । इदानीं ससत्का-
रोपचारैः प्रकृतिभिरनुरज्यमानो राज्यं करोति । असंतानत्वं वर्जयित्वा
न किमप्यस्य हीनम् । अद्य तिथिविशेष इति भगवत्योर्गङ्गायमुनयोः
संगमे देवीभिः सह कृताभिषेकः सांप्रतमुपकार्यं प्रविष्टः । तद्यावत्तत्र-
भवतोऽलंकृत्यमाणस्यानुलेपनमाल्ये अग्रभागी भवामि ।) (इति परिक्रामति ।)

१५

[नेपथ्ये ।]

- हध्धी हध्धी । दुऊलुत्तरच्छदे तालवेण्टाधारे णिखिविअ णीअ-
माणो मए भट्टिणो अभ्भन्तरविलासिणीमोल्लिरअणजोगो मणी आमि-
ससङ्किणा गिध्धेण अखिवत्तो । (हा धिक् हा धिक् । दुकूलोत्तरच्छदे
तालवृन्ताधारे निक्षिप्य नीयमानो मया भर्तुरभ्यन्तरविलासिनीमौल्लिरच-
२० नयोग्यो मणिरामिषशङ्किना गुग्ग्रेणाक्षितः ।)

१ हृष्ट (R. B.). २ ही ही भो दिष्टिआ । (R. B.). ३ पदेसेसु (R. B.).
४ पविसिअ णअरं दाणिं सकज्जाणुसासणेण पइदिमडण्लं अणुरज्जजन्तो रज्जं
करोदि । (R. B.). ५ सोअणीअं [शोचनीयम्] (R. B.). ६ देवीए (R. B.)
७ उवविट्ठो (R.). ८ हद्धी हद्धी एसो तालवेण्टपिधाणं णिखिविअ णीअमाणो अच्छ-
राविरहिदेण मउल्लिरअणदाए पओइदो मणी... (B. R. with variations).

ACT V

(Then enters the Vidūṣaka in high glee.)

VIDŪ. : It is a happy event that my dear friend has returned, accompanied by Urvaśī, after having enjoyed himself for a long time in the forests sacred to the gods, such as Nandana. Now he governs the kingdom, gratified by his subjects with various complimentary presents. He has nothing wanting except an issue. To-day being a particularly sacred day, after having bathed along with the queens at the confluence of the worshipful Ganges and the Jumna, he has just entered the royal tent. While, therefore, his honour's toilet is being performed, I shall be the first one to share the perfumes and flowers (intended for him). *(He turns round.)*

(Behind the curtain)

Alas ! Alas ! the gem, which is worthy to be placed in the crown of the dearest wife of His Majesty, which was being carried by me, after having placed it on a casket of palm-leaves, covered with a piece of silken cloth, has been snatched away by a vulture, mistaking it for a piece of flesh.

विदूषकः—(कर्णं दत्त्वा ।) अच्चाहिदं । परं बहुमदो खलु सो वअस्सस्स संगमणीओ णाम चूडामणी । अदो खु असमत्तणेवच्छो तत्तभवं आसणदो उड्डिअ इदो एव्व आअच्छदि । जाव णं उवसप्पामि । (अत्याहितम् । परं बहुमतः खलु स वयस्यस्य संगमनीयो ५ नाम चूडामणिः । अतः खल्वसमाप्तनेपथ्यस्तत्रभवानासनादुत्थायेत एवागच्छति । यावदेनमुपसर्पामि ।)

[ततः प्रविशति सावेगपरिजनो राजा ।]

राजा—

आत्मनो वधमाहर्ता क्वासौ विहगतस्करः ।

१० येन तत्प्रथमं स्तेयं गोप्तुरेव गृहे कृतम् ॥ १ ॥

किराती—एसो एसो खु मुहँकोडिलगहेमसुत्तेण मणिणा आलिहन्तो विअ आआसं पडिम्भमदि । (एष एष खलु मुखकोटिलग्रहेमसूत्रेण मणिना आलिखन्निवाकाशं परिभ्रमति ।)

राजा—पश्याम्येनम् ।

१५

असौ मुखालम्बितहेमसूत्रं

विभ्रन्मणिं मण्डलचारशीघ्रः ।

अलातचक्रप्रतिमं विहंग-

स्तद्रागरेखावलयं तनोति ॥ २ ॥

किं नु खलु कर्तव्यम् ।

१ अदो क्खु असमत्तणेवत्थो एव्व तत्तभवं आसणदो उड्डिअो । ता पासपरिवत्ती होमि (इति निष्क्रान्तः ।) प्रवेशकः । (R.) ; R. & B. regard this scene as a प्रवेशक. But some mss. give no stage direction indicating the end of a Praveśaka here as Pandit points out . २ ततः प्रविशति राजा विदूषकश्च सूतश्च कञ्चुकीरेचकौ [वेधकौ R.] परिजनश्च । (R. B.). ३ किरातः (R. B.). ४ अगगमुहलगहेमसुत्तेण मणिणा अनुरज्ज-अन्तो विअ आआसं भमादि । (R. B. with variation).

VIDŪ. : (*Listening*) A great calamity ! That crest-jewel called *Sangamaniya* was highly prized by my friend. Hence it is that his honour has left his seat and is coming in this very direction without finishing his toilet.

(*Then enters the King, with his attendants in excitement.*)

KING :

Where is that thief of a bird, bringing down death upon itself, which has committed this the first theft in the house of the (very) person who is a protector ? (1)

KIRĀTĪ : Here it is, hovering round, as if drawing lines in the sky with the gem, its golden chain held in the point of its beak.

KING : I see it.

Carrying the gem with its chain of gold, pendant from its beak, and moving rapidly in circles, this bird describes a circle of the lines of its (the gem's) red hue, resembling the one traced by a fire-brand (whirled round). (2)

What should be done now ?

विदूषकः—(उपेत्य) अलं एत्थ घिणाए । अवराही सासणीओ ।
(अलमत्र घृणया । अपराधी शासनीयः ।)

राजा—सम्यगाह भवान् । धनुर्धनुस्तावत् ।

[निष्क्रान्ता धनुर्प्राहिणी यवनी ।]

५ **राजा**—वयस्य न दृश्यते विहंगः ।

विदूषकः—इदो दक्खिणन्तेण अवगदो सासणीओ कुणव-
भोअणो । (इतो दक्षिणान्तेनापगतः शासनीयः कुणपभोजनः ।)

राजा—(परिवृत्यावलोक्य ।) दृष्ट इदानीम् ।

प्रभापल्लवितेनासौ करोति मणिना खगः ।

१० **अशोकस्तवकेनेव दिङ्मुखस्यावतंसकम् ॥ ३ ॥**

[प्रविश्य चापहस्ता यवनी ।]

यवनी—भट्टा एदं हँथावावसहिदं सरासणं । (भर्तः एतद्वस्तावा-
पसहितं शरासनम् ।)

राजा—किमिदानीं धनुषा । बाणपथमतीतः क्रव्यभोजनः । तथाहि

१५ **आभाति मणिविशेषो दूरमिदानीं पतत्रिणा नीतः ।**

नक्तमिव लोहिताङ्गः परुषघनच्छेदसंयुक्तः ॥ ४ ॥

(कञ्चुकिनं विलोक्य ।) लातव्य मद्वचनादुर्च्यतां नागरिकः सायं निवास-
वृक्षाश्रयी विचीयतां विहगदस्युरिति ।

कञ्चुकी—यदाज्ञापयति देवः ।

२० [इति निष्क्रान्तः ।]

विदूषकः—उँवविसदु भवं संपदं । कहिं गदो रअणकुम्भीलओ
भवदो सासणादो मुच्चिस्सदि । (उपविशतु भवान् सांप्रतम् । क गतः
रत्नकुम्भीरको भवतः शासनान्मोक्ष्यते ।)

१ दक्खिणन्तरे (ण-R.) चलिदो सउणिहदासो । (R. B.). २ ससरं
चावं (R. B.); ३ ०संवीतः (Some mss.); ०संपृक्तः (R. B.)
४ उच्यन्तां नागरिकाः सायं निवासवृक्षे (वृक्षाग्रे-B.) विचीयतां विहं (ह-B.)
गाधमः । (R. B.). ५ भो वीसमीअदु (R. B.).

VIDŪ. : (*Approaching*) No mercy (should be shown) in this case ! The offender must be punished.

KING : You have observed rightly. The bow, the bow, please !

[*Exit the Yavanī, the keeper of the bow.*]

KING : Friend, the bird is not visible.

VIDŪ. : That punishable devourer of corpses (i.e. vulture) has gone in the southern direction.

KING : (*Turning round and looking*) It is now visible.

This bird seems to provide an ear-ornament to the face of the Quarter, by means of the gem with its lustre spreading about, as if with a bunch of Aśoka flowers. (3)

(*Enter the Yavanī, bow in hand.*)

YAV. : My Lord, here is the bow with the hand-guard.

KING : What is the use of the bow now ? The devourer of raw flesh (i.e. the vulture) has passed beyond the range of an arrow. For,

The excellent gem, carried far away by the bird, appears like Mars, attached to a piece of a dense cloud, at night. (4)

(*Looking at the Chamberlain*) Lātavya, let the chief Police Officer be ordered, in my name, to search for that thief of a bird when resorting to its roosting-tree at night.

CHAMBER. : As Your Majesty commands. [*Exit.*]

VIDŪ. : Your honour should now sit down. Where can the robber of the gem go, so as to escape punishment at your hands ?

राजा—(विदूषकेन सहोपविश्य ।)

रत्नमिति न मम तस्मिन् मणौ प्रियत्वं विहंगमाक्षिप्ते ।
प्रियया तेनास्मि सखे संगमनीयेन संगमितः ॥ ५ ॥

विदूषकः—णं परिगदध्यो हि किदो भवदा । (ननु परिगता-

५ थोस्मि कृतो भवता ।)

[ततः प्रविशति सशरं मणिमादाय कञ्चुकी ।]

कञ्चुकी—जयतु जयतु देवः ।

अनेन निर्भिन्नतनुः स वध्यो
बैलेन ते मार्गणतां गतेन ।

१०

प्राप्यापराधोचितमन्तरिक्षात्
समौलिरत्नः पतितः पतन्नी ॥ ६ ॥

[सर्वे विस्मयं रूपयन्ति ।]

कञ्चुकी—अद्भिः प्रक्षालितो मणिः कस्मै प्रदीयताम् ।

राजा—किराति अग्निशुद्धमेनं कृत्वा पेटकं प्रवेशय ।

१५

किराती—जं भट्टा आणवेदि । (यद्भर्ताज्ञापयति ।) (इति मणिं
गृहीत्वा निष्क्रान्ता ।)

राजा—लातव्य अपि जानीते भवान् कस्यायं बाण इति ।

कञ्चुकी—नामाङ्कितो दृश्यते न तु मे वर्णविचैरक्षमा दृष्टिः ।

राजा—तेन ह्युपनय शरम् ।

२०

[कञ्चुकी तथा करोति । राजा नामाक्षराण्यनुवाच्य सापत्यतां रूपयति ।]

कञ्चुकी—यावन्नियोगमशून्यं करोमि ।

[इति निष्क्रान्तः ।]

१ प्रयत्नः (B.). प्रयासः (R.). विहंगमोत्क्षिप्ते (R.). २ रोषेण (R. B.); बाणेन some mss. ३ वेधक (रेचक-B.) गच्छ । कोषपट्टके स्थापयेनम् । (R. B.). ४ ० विभागक्षमा (some mss.); विभावसहा (R.) ० विभावन० (B.). ५ तदुपप्लेषय शरं यावन्निरूपयामि (R. B.).

KING : (*Sitting with the Vidūṣaka.*)

My liking for the gem snatched away by the bird is not due to its being a gem, but to the fact that it was by the *Sangamaniya*, O friend, that I was united with my beloved. (5)

VIDŪ. : Yes, you have already told me so.

(*Then enters the Chamberlain with the jewel and an arrow.*)

CHAMBER. : Victory, victory to Your Majesty !

That condemned bird fell down from the sky together with the crest-jewel, having its body pierced by your might transformed into this arrow and having (thus) met the desert for the offence. (6)

(*All gesticulate their astonishment.*)

CHAMBER. : To whom may I give this gem, washed with water ?

KING : Kīrātī, purify it in the fire and keep it in a casket.

KIRĀTĪ : As Your Majesty commands. [*Exit with the jewel.*]

KING : Lātavya, do you know to whom this arrow belongs ?

CHAMBER. : It seems to have a name inscribed on it, but my sight is not able to discern the characters.

KING : Then bring the arrow to me.

(*The Chamberlain does accordingly; the King, reading to himself the letters forming the name, exhibits the delight of having an issue.*)

CHAMBER. : Meanwhile, I shall attend to my duties.

[*Exit.*]

विदूषकः—किं भवं विआरेदि । (किं भवान् विचारयति ।)

राजा—शृणु तावत्प्रहर्तुर्नामाक्षराणि । (वाचयति ।)

उर्वशीसंभवस्यायमैलसुनोर्धनुर्भूतः ।

कुमारस्यायुषो बाणः प्रहर्तुर्द्विषदायुषाम् ॥ ७ ॥

५ विदूषकः—(सपरितोषम् ।) दिष्टिआ संताणेण वट्टदि भवं ।
(दिष्ट्या संतानेन वर्धते भवान्)

राजा—सखे कथमेतत् । अन्यत्र नैमिषेयसत्रादवियुक्तोहमुर्वस्या ।
न च मया गर्भव्यैक्तिरालक्षिता । कुत एव प्रसूतिः । किं तु

आविलेपयोधराग्रं लवलीदलपाण्डुराननच्छायम् ।
१० तानि दिनानि वपुरभूक्तेवलमलसेक्षणं तस्याः ॥ ८ ॥

विदूषकः—मा भवं सखं माणुसीधम्मं दिव्वासु संभावेदु ।
पहावणिगूढाई ताणं चरिदाई । (मा भवान् सर्वं मानुषीधर्मं दिव्यासु
संभावयतु । प्रभावनिगूढानि तासां चरितानि ।)

राजा—अस्तु तावदेवं यथा भवानाह । पुत्रसंवरणे किमिव कारणं
१५ तत्रभवत्याः ।

विदूषकः—मा बुद्धिं मं राआ परिहरिस्सदि त्ति । (मा वृद्धां मां
राजा परिहरिष्यतीति ।)

राजा—कृतं परिहासेन । चिन्त्यताम् ।

१ धनुष्मतः (R. B.). २ संहर्तुः (K. and some mss.). ३ अनिमिष्या वियुक्तो-
हमुर्वस्या (R.) अनिमिषीयकृतुसंदर्शनादवि- (B.) । ४ कदाचिदपि तत्रभवती
गर्भाविर्भूतदोहदाप्युलक्षिता । (R. B.) ५ आनीलचूतुकाग्रम् (B. also noted
by R.). कतिचिदहानि शरीरं श्लथवलयमिवाभवत्तस्याः (R. B.). also
कानिचिदहानि जातं शरीरमलसेक्षणं तस्याः । ६ Omitted by Pandit,
following some mss & K. R. & B. have these two speeches
with slight variations.

VIDŪ. : What is your honour thinking of ?

KING : Listen, in the first place, to the (letters forming the) name of the killer (of the bird).

(*Reads out.*)

This is the arrow of Prince Āyus, the son of Aila, and born of Urvaśī, an archer, and the destroyer of the lives of the enemies. (7)

VIDŪ. : (*With delight*) I congratulate you upon your having a son.

KING : Friend, how is it ? Except on the occasion of the sacrificial session in the Naimiṣa forest, I have never been separated from Urvaśī. Nor did I (ever) notice any distinct sign of pregnancy ; whence could there be the birth (of a son) ? However,

In those days her body only appeared to have the nipples of her breasts (rendered) dark, and the face pallid like a leaf of the *Lavañ* creeper and the eyes languid. (8)

VIDŪ. : Let your honour not attribute all the qualities of mortals to celestial women ; their doings are concealed (from us) by their supernatural power.

KING : Let that be as you say ; but what possibly can be the reason for her ladyship's concealment of her son ?

VIDŪ. : For fear that the king may grow cold towards her, (thinking her to be) grown old !

KING : Enough of jesting ! Just think out.

विदूषकः—को देवदारहस्साइं तक्कइस्सदि । (को देवतारह-
स्यानि तर्कयिष्यति ।)

[प्रविश्य]

कञ्चुकी—जयतु जयतु देवः । देव च्यवनाश्रमात्कुमारं गृहीत्वा
५ तापसी संप्राप्ता देवं द्रष्टुमिच्छति ।

राजा—उभयमप्यविलम्बितं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः ।

[इति निष्क्रम्य चापहस्तेन कुमारेण तापस्या च सह प्रविष्टः ।]

कञ्चुकी—इत इतो भगवती । (सर्वे परिक्रामन्ति ।)

१० विदूषकः—(विलोक्य ।) किं ण खु सो एसो तत्तभवं खत्तिअ-
कुमारओ जस्स णामाङ्किदो गिध्वलखवेही अध्वणाराओ । तह बहुअं
भवन्तं अणुकरेदि । (किं न खलु स एष तत्रभवान् क्षत्रियकुमारको यस्य
नामाङ्कितो गृध्रलक्षवेव्यर्धनाराचः । तथा बहुतरं भवन्तमनुकरोति ।)

राजा—स्यादेवम् । अतः खलु

१५

वाष्पायते निपतिता मम दृष्टिरस्मिन्
वात्सल्यबन्धि हृदयं मनसं प्रसादः ।
संजातवेपथुभिरुज्झितधैर्यवृत्ति-
रिच्छामि चैनमदयं परिरब्धुमङ्गैः ॥ ९ ॥

कञ्चुकी—भगवति एवं स्वीयताम् ।

२०

[तापसीकुमारौ स्थितौ]

राजा—अम्ब अमिवादये ।

१ णं खु एसो खत्तिअकुमारो जस्स णामंकिदो गिध्वलखवेही णाराओ
उवलद्धो तत्थभवदो बहु अणुकरेदि । (R. B.). २ वहति प्रसादम् । (appears
to be K.'s reading).

VIDŪ : Who can divine the secrets of celestial damsels?

(*Entering*)

CHAMBER. : Victory, victory to Your Majesty ! My Lord, a female ascetic, who has come with a boy from the hermitage of Cyavana, wishes to see Your Majesty.

KING : Usher them in both, without delay.

CHAMBER. : As Your Majesty orders.

(*Going out, re-enters with a boy carrying a bow in his hand and a female ascetic.*)

CHAMBER. : This way, Your Holiness.

(*All turn round.*)

VIDŪ. : (*Looking*) May he not be the same Kṣatriya boy whose crescent-shaped arrow it was which hit its mark, the vulture, and which was marked with his name ! Besides, he resembles you so much !

KING : It may be so. Hence indeed,

My eyes, fallen on him, have tears welling in them ; my heart feels parental affection, and my mind is serene. I wish, giving up all patience, to clasp him closely with my limbs overcome with tremor. (9)

CHAMBER. : Revered lady, please wait here.

(*The female ascetic and the boy wait.*)

KING : Mother, I bow to you.

तापसी—महाभाअ सोमवंसविथ्थारइत्तओ होहि । (आत्मगतम्)
 अहो अणाचख्खिदोवि विण्णादो इमस्स राएसिणो आउस्स अ ओरसो
 संबन्धो । (प्रकाशम्) जाद पणम दे गुरुं । (महाभाग सोमवंश-
 विस्तारयिता भव । (आत्मगतम्) अहो अनाख्यातोपि विज्ञातोस्य
 ५ राजर्षेरायुषश्चौरसः संबन्धः । (प्रकाशम् ।) जात प्रणम ते गुरुम् ।)
 [कुमारश्चापगर्भमञ्जलिं करोति ।]

राजा—आयुष्मान् भव ।

कुमारः—(आत्मगतम् ।)

यदि हार्दमिदं श्रुत्वा पिता ममायं सुतोऽहमस्येति ।
 १० उत्सङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः ॥ १० ॥

राजा—भगवति किमागमनप्रयोजनम् ।

तापसी—सुणादु महाराओ । एसो दीहाऊ आज जादमेतो
 एव्व उव्वसीए किंवि णिमित्तं अवेख्खिअ मम हत्थे णासीकिदो । जं
 खत्तिअकुमारअस्स जादकम्मादि विहाणं तं से भअवदा चवणेन
 १५ असेसं अणुचिद्धिदं । गहिदविज्जो धणुव्वेदे अहिविणीदो । (शृणोतु
 महाराजः । एष दीर्घायुरायुर्जातमात्र एव उर्वश्या किमपि निमित्तमवेक्ष्य
 मम हस्ते न्यासीकृतः । यत्क्षत्रियकुमारस्य जातकर्मादि विधानं तदस्य
 भगवता च्यवनेनाशेषमनुष्ठितम् । गृहीतविद्यो धनुर्वेदेभिविनीतः ।)

राजा—सनाथः खलु संवृत्तः ।

२० **तापसी**—अज्ज पुप्फसमिदत्थं इसिकुमारएहिं सह गदेण इमिणा
 अस्समविरुद्धं आअरिदं । (अद्य पुष्पसमिदर्थमृषिकुमारकैः सह
 गतेनानेनाश्रमविरुद्धमाचरितम् ।)

१ उत्सङ्गे वृद्धानां (R. B.). २ कीदृशी प्रीतिः । Some mss.
 ३ फुल्लसमिधकुसणिमित्तं...अस्समवासविरुद्धं । (R. B.).

TĀPASI : Noble Sir, may you be the perpetuator of the Lunar race. (*To herself*) O, the relation of father and son as existing between this royal sage and Āyus is clearly seen without being told (by anybody). (*Aloud*) Child, bow to your father.

(*The boy folds his hands in reverence with the bow still placed between them.*)

KING : May you live long !

BOY : (*To himself*)

If such is my affection (for him) on merely hearing that he is my father and I am his son, what must be the (intensity of) love towards their fathers, of those who have been brought up in their laps ? (10)

KING : Revered lady, what is the object of your visit ?

TĀPASI : May Your Majesty listen. This Āyus of long life was, for some reason or the other, entrusted to my care by Urvaśī, as soon as he was born. The rites such as the *Jātakarman* (ceremony of birth) and others which are prescribed for the son of a Kṣatriya were all performed in his case by the holy Cyavana. On the completion of his (Vedic) studies, he was taught the science of archery.

KING : Indeed he has had a (worthy) guardian.

TĀPASI : As he went out to-day with the sons of the sages to fetch flowers and sacrificial fuel, he acted against the rules of the hermitage.

विदूषकः—(सावेगम् ।) किं विअ । (किमिव ।)

तापसी—गहिदामिसो किल गिध्वो पादवसिहरे णिलीअमाणो
अणेण लख्खीकिदो बाणस्स । (गृहीतामिषः किल गृध्रः पादपशिखरे
निलीयमानोनेन लक्ष्मीकृतो बाणस्य ।)

५ [विदूषकः राजानमवलोकयति ।]

राजा—ततस्ततः ।

तापसी—तदो उवलध्वउत्तन्तेण भअवदा चवणेण अहं समा-
दिद्धा । णिज्जादेहि हथ्थणासंति । ता इच्छामि देविं उव्वसिं पेखिखटुं ।
(तत उपलब्धवृत्तान्तेन भगवता च्यवनेनाहं समादिष्टा । निर्यातय
१० हस्तन्यासमिति । तदिच्छामि देवीमुर्वशीं प्रेक्षितुम् ।)

राजा—तेन हि आसनमनुगृह्णातु भगवती ।

[तापसी उपनीत आसन उपविशति ।]

राजा—लातव्य आहूयतामुर्वशी ।

कञ्चुकी—यदाज्ञापयति देवः ।

१५ [इति निष्क्रान्तः ।]

राजा—(कुमारमवलोक्य ।) एहेहि वत्स ।

सर्वाद्वीणः स्पर्शः सुतस्य किल तेन मामुपैंगतेन ।

आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव ॥ ११ ॥

तापसी—जाद आणन्देहि पितरं । (जात आनन्दय पितरम् ।)

२० [कुमारो राजानमुपगम्य पादग्रहणं करोति ।]

राजा—(कुमारं परिष्वज्य पादपीठे चोपवेश्य ।) वत्स इतस्तव पितुः
प्रियसखं ब्राह्मणमशङ्कितो वन्दस्व ।

१. णिज्जादेहि एदं उव्वसीहत्थे णासंति । ता उव्वसीं पेखिखटुं इच्छामि
(R. B.). २ उपनतेन (R. B.).

VIDŪ. : (*Anxiously*) How was it ?

TĀPASĪ : As is reported, a vulture, when perching on the top of a tree with a piece of flesh, was aimed at (and killed) by him with his arrow.

(*Vidūṣaka looks at the King.*)

KING : What next ?

TĀPASĪ : On hearing of the occurrence, the holy Cyavana commanded me thus—'Return your charge.' Hence I want to see Queen Urvaṣī.

KING : Then let your revered ladyship take a seat.

(*The female ascetic sits on a seat brought to her.*)

KING : Lātavya, let Urvaṣī be called.

CHAMBER. : As Your Majesty orders. [*Exit.*]

KING : (*Looking at the boy*) come, come, child.

They say that the touch of a son gratifies the whole body ; gladden me, therefore, by coming to me at once, as the ray of the moon does the moon-stone. (11)

TĀPASĪ : Child, please your father.

(*Going up to the king, the boy clasps his feet.*)

KING : (*Embracing the boy and seating him on the foot-stool.*)

Child, salute without hesitation, this Brāhmaṇa, who is the dear friend of your father.

विदूषकः—किंति सङ्किस्सदि । अस्समवासपरिचिदो एव्व साहामिओ । (किमिति शङ्किष्यते । आश्रमवासपरिचित एव शाखामृगः ।)

कुमारः—(सस्मितम् ।) तात वन्दे ।

५ **विदूषकः**—सथ्थि भवदो । (स्वस्ति भवते ।)
[ततः प्रविशत्युर्वशी कञ्चुकी च ।]

कञ्चुकी—इत इतो देवी ।

उर्वशी—(कुमारमवलोक्य ।) को णु खु एसो सबाणासणो पाद-
पीठे सअं महाराएण संजमीअमाणसिहण्डओ चिद्दि । (तापसीं दृष्ट्वा)

१० अम्मो सच्चवदीसूइदो मे पुत्तओ आज्ज । महन्तो खु संवुत्तो । (को नु खल्वेष सबाणासनः पादपीठे स्वयं महाराजेन संयम्यमानशिखण्डक-
स्तिष्ठति । (तापसीं दृष्ट्वा ।) अहो सत्यवतीसूचितो मम पुत्रक आयुः ।
महान् खलु संवृत्तः ।) (परिक्रामति ।)

[कुमारो राजानमुपगम्य पादग्रहणं करोति ।]

१५ **राजा**—(उर्वशीं दृष्ट्वा ।)

इयं ते जननी प्राप्ता त्वदालोकनतत्परा ।

स्नेहप्रस्नैवनिर्भिन्नमुद्रहन्ती स्तनांशुकम् ॥ १२ ॥

तापसी—जाद एहि पच्चुगगच्छ मादरं । (जात एहि प्रत्युद्गच्छ
मातरम् ।)

२० [कुमारै उर्वशीं प्रत्युद्गच्छति ।]

उर्वशी—अम्ब पादपणामं करोमि । (अम्ब पादप्रणामं करोमि ।)

तापसी—वछ्छे भत्तुणो बहुमदा होहि । (वत्से भर्तुर्वहुमता भव ।)

१ कोण णु खु एसो बाणासणहत्थो कणअपादपीठोपविट्ठो सअं महाराएण सज्जीकिअमाण (सज्जीअमाण-B.). सिहण्डओ चिद्दि । (R. B.). २ °प्रस-
वसंभिन्नमुद्रहन्ती स्तनद्वयम् । (Some mss.) ३ इति कुमारेण सहोर्वशीमुपसर्पति ।
(R. B.).

VIDŪ. : Why will he be frightened ? He must have known a monkey while he lived at the hermitage.

BOY : (*Smiling*) Sir, I bow to you.

VIDŪ. : May all be well with you !

(*Then enter Urvaśī and the Chamberlain.*)

CHAMBER. : This way, this way, your Majesty !

URVAŚĪ : (*Looking at the boy*) Who indeed is this one with a bow, seated on the foot-stool, with his fore-locks being tied personally by the King ? (*Seeing the female ascetic*) Oh ! it is my (darling) son Āyus as indicated by (the presence here of) Satyavatī. He is considerably grown up !

(*Turns round.*)

KING : (*Looking at Urvaśī*)

Here comes your mother intent on gazing at you, and wearing a breast-garment wet with the oozing of milk out of love. (12)

TĀPASĪ : Come along, child, go forth to meet your mother.

(*The boy goes forth to receive Urvaśī.*)

URVAŚĪ : Mother, I make my obeisance to you.

TĀPASĪ : Child, may you be highly esteemed by your lord !

कुमारः—अम्ब अमिवादये ।

उर्वशी—(कुमारमुन्नमितमुखं परिष्वज्य ।) वच्छ पिदरं आराधइत्तओ होहि । (राजानमुपेत्य ।) जेदु जेदु महाराओ । (वत्स पितरमाराधयिता भव । (राजानमुपेत्य ।) जयतु जयतु महाराजः ।)

५ **राजा**—स्वागतं पुत्रवत्यै । इत आस्यताम् (अर्धासनं ददाति ।)

[उर्वशी उपविशति । सर्वे यथोचितमुपविशन्ति ।]

तापसी—ऐसो गहिदविज्जो आज संपदं कवअहरो संवुत्तो । ता एदस्स दे भत्तुणो समख्वं णिज्जादिदो हत्थणिल्लेवो । ता विसज्जेदुं इच्छामि । उवरुद्धइ मे अस्समधम्मो । (एष गृहीतविद्य आयुः सांप्रतं
१० कवचहरः संवृत्तः । तदेतस्य ते भर्तुः समक्षं निर्यातितो हस्तनिक्षेपः । तद्विसर्जयितुमिच्छामि । उपरुध्यते ममाश्रमधर्मः ।)

उर्वशी—चिरस्स अज्जं देख्खअ अहिअदरं अवितिण्हमि । ण सक्कुणोमि विसज्जिदुं । अण्णय्यं उवरोहिदुं । गच्छदु अज्जा पुणोदंस-
णाअ । (चिरस्यार्या दृष्ट्वाधिकतरमवितृष्णास्मि । न शक्नोमि विस्रष्टुम् ।
१५ अन्याय्यमुपरोद्धुम् । गच्छत्वार्या पुनर्दर्शनाय ।)

राजा—अम्ब भगवते च्यवनाय मां प्रणिपातये ।

तापसी—एव्वं भोदु । (एवं भवतु ।)

कुमारः—आर्ये सत्यं यदि निवर्तसे तदा मामप्याश्रमं नेतुमर्हसि ।

राजा—अयि वत्स उषितं त्वया पूर्वस्मिन्नाश्रमे । द्वितीयमध्यासितुं
२० तव समयः ।

१ वच्छे गहिदविज्जो संपदं आउओ कवअहरो संवुत्तो । एस भत्तुणो समख्वं दे णिज्जादिदो मए तुह हत्थे णिक्खेवो । ता विसज्जिदं अत्ताणअं इच्छामि । अवरज्जदि मे अस्समवासधम्मो (B). २ आर्ये तत्रभवते च्यवनाय मत्प्रणाममावेदयिष्यसि । (R. B.).

BOY : Mother, I bow to you.

URVAŚĪ : (*Embracing the boy with his face raised up*)
Child, may you ever give satisfaction to your father ! (*Approaching the King*) Victory to Your Majesty !

KING : Welcome to you who are (now blessed) with a son ; sit here, please. (*Offers half of his seat.*)

(*Urvaśī sits down. All sit down in their proper places.*)

TĀPASĪ : This Āyus, who has gone through a course of instruction, is now (of an age) fit to wear an armour. I have, therefore, returned my charge to you in the presence of your lord. Hence I want to be given leave to go. My duties in the hermitage would be interfered with.

URVAŚĪ : Having seen your ladyship after a long time, I am all the more desirous (of your company). I cannot allow you to depart ; (at the same time) it is improper to detain you ; your ladyship can go to meet (us) again.

KING : Mother, (please) convey my respects to the revered Cyavana.

TĀPASĪ : Be it so.

BOY : Venerable lady, if you are really going back, you will please take me also to the hermitage.

KING : My dear boy, you have passed through the first stage of life. It is high time for you to enter upon the second.

तापसी—जाद गुरुणो वअणं अणुचिह्ण । (जात गुरोर्वचन-
मनुतिष्ठ ।)

कुमारः—तेन हि

यः सुप्तवान् मदङ्गे शिखण्डकण्डूयनोपलब्धसुखः ।
५ तं मे जातकलापं प्रेषय मणिकण्ठकं शिखिनम् ॥ १३ ॥

तापसी—(विहस्य) एवं करोमि । सथियं भोदु तुह्माणं । (एवं
करोमि । स्वस्ति भवतु युष्मभ्यम् ।)

[इति निष्क्रान्ता ।]

राजा—कल्याणि

१० अहं हि पुत्रिणामग्र्यः सत्पुत्रेणामुना तव ।
पौलोमीसंभवेनेव जयन्तेन पुरंदरः ॥ १४ ॥

[उर्वशी स्मृत्वा रोदिति ।]

विदूषकः—किं णु खु तत्तहोदी एकवदे अस्सुमुही संवृत्ता ।
(किं नु खलु तत्रभवती एकपदेऽश्रुमुखी संवृत्ता ।)

१५ राजा—(सावेगम् ।)

किं सुन्दरि प्ररुदितासि ममोपपन्ने
वंशस्थितेरधिगमान्महति प्रमोदे ।
पीनोन्नतस्तनविसर्पिभिरानयन्ती
मुक्तावलीविरचनापुनरुक्तिमस्रैः ॥ १५ ॥

२०

[बाष्पमस्याः प्रमार्ष्टि ।]

१ शितिकण्ठकं (R. B.). २ उ०-भअवदि पादवन्दणं करोमि । १०-भवति (भगवति-R.) प्रणमामि । ताप०-सोत्थि (सव्वाणं-B.) भोदि तुह्माणम् । (R.) इति निष्क्रान्ता । (R. B.). ३ सुन्दरि । (R.). ४ अद्याहं (Pandit, who follows R. B. Mss. support अहं हि). ५ पीनस्तनोपरिनिपातिभिरप्यन्तीनां पुनरुक्तिमस्रैः । (R. B.).

TĀPASĪ : Child, obey the words of your father.

BOY : Then,

Send me my pea-cock, called Maṇikanṭhaka, when he gets a plumage,—(the peacock) who used to go to sleep on my lap, feeling happy by (my) scratching him about his crest. (13)

TĀPASĪ : (*Smiling*) I shall do so. May all be well with you ! [*Exit.*]

KING : Blessed lady,

With the excellent son born of you, I am the foremost of all fathers, as Indra is, with (his son) Jayanta born of Paulomī. (14)

(*Recollecting something, Urvaśi weeps.*)

VIDŪ : Why, indeed, has her ladyship become tearful all of a sudden ?

KING : (*Anxiously*)

When I am exceedingly delighted on account of my having secured the perpetuation of my race, why have you, O fair damsel, begun to weep, rendering superfluous the wearing of the necklace, by your tears flowing along your full and prominent breasts ? (15)

(*Wipes off her tears.*)

उर्वशी—सुणादु महाराओ । पढमं उण पुत्तदंसणेण विसुमारि-
दम्हि । दाणिं महिन्दसंकित्तणेण समओ मह हिअअं आआसेदि ।
(शृणोतु महाराजः । प्रथमं पुनः पुत्रदर्शनेन विस्मृतास्मि । इदानीं
महेन्द्रसंकीर्तनेन समयो मम हृदयमायासयति ।)

५ **राजा**—कथ्यतां समयः ।

उर्वशी—अहं पुरा महाराअगहिदहिअआ महिन्देण आणत्ता ।
(अहं पुरा महाराजगृहीतहृदया महेन्द्रेण आज्ञापिता ।)

राजा—किमिति ।

उर्वशी—जदा एसो मम पिअसहो राएसी तुइ समुप्पण्णस्स वंस-
१० करस्स मुहं पेखिस्सदि तदा तुए भूओवि मम समीवं आअन्तव्वंति ।
तदो मए महाराअविओअभीरुदाए जादमेत्तो एव्व विजागमणिमित्तं
भअवदो चवणस्स अस्समपदे^२ अज्जाए सच्चवदीए हथ्ये अप्पआसं
णिलिखत्तो । अज्ज पिदुणो आराहणसमथ्यो संवुत्तोत्ति कलअन्तीए
णिज्जादिदो मे दीहाऊ । ता एत्तिओ मे महाराएण संवासो । (यदैष
१५ मम प्रियसखो राजर्षिस्त्वयि समुत्पन्नस्य वंशकरस्य मुखं प्रेक्षिष्यते तदा
त्वया भूयोपि मम समीपमागन्तव्यमिति । ततो मया महाराजवियोग-
भीरुतया जातमात्र एव विद्यागमनिमित्तं भगवतश्चयवनस्याश्रमपद आर्यायाः
सत्यवत्या हस्तेऽप्रकाशं निक्षिप्तः । अद्य पितुराराधनसमर्थः संवृत्त इति
कलयन्त्या निर्यातितो मे दीर्घायुः । तदेतावान्मे महाराजेन संवासः ।)

२० [सर्वे विषादं रूपयन्ति ।]

१ सुणादु महाराओ । अहं पुरा महाराअगहिअहिअआ गुरुसावसंमूढा महेन्द्रेण
अवधी कदुअ अभभवणुणादा । (R. B. with variations) २ पुत्तओ
before अज्जाए (R. B.) ३ राजा मोहमुपगच्छति । सर्वे—समस्सदु महाराओ ।
कञ्चुकी—समाश्वसितु महाराजः । विदूषकः—अब्बह्वाणं अब्बह्वाणं (B. R.
slightly differs.)

URVAŚĪ : May Your Majesty listen ; at first I had forgotten it at the sight of the son. Now, at the mention of the great Indra, the condition (imposed by him) troubles my heart.

KING : Say what that condition is (like).

URVAŚĪ : Formerly when my heart was captivated by Your Majesty, I was ordered by the great Indra—

KING : What was the order ?

URVAŚĪ : ' When that royal sage, my dear friend, beholds the face of a son born of you, you should come back to me. Thereupon, through fear of separation from Your Majesty, I secretly entrusted him, as soon as he was born, to the care of the venerable Satyavatī in the hermitage of the revered Cyavana, for the acquisition of learning. Thinking that he is (now) capable of serving his father, she has to-day returned to me my son having long life. Thus far, therefore, is my stay with my Lord !

(*All gesticulate sorrow.*)

राजा—(सनिःश्वासम् ।) अहो सुखप्रत्यर्थिता दैवस्य ।

आश्वासितस्य मम नाम सुतोपलब्ध्या
सद्यस्त्वया सह कृशोदरि विप्रयोगः ।

व्यावर्तितातपरुजः प्रथमाभ्रवृष्ट्या

वृक्षस्य वैद्युत इवाग्निरुपस्थितोऽयम् ॥ १६ ॥

विदूषकः—अअं सो अथ्यो अणथ्याणुबन्धो संवृत्तो । संपदं तक्केमि तत्तभैवदा वक्कलं गेण्हिअ तवोवणं गन्दव्वंति । (अयं सोऽर्थोऽनर्थानुबन्धः संवृत्तः । सांप्रतं तर्कयामि तत्रभवता वत्कलं गृहीत्वा तपोवनं गन्तव्यमिति ।)

१० **उर्वशी**—मंपि मन्दभाइणि किदविणअस्स पुत्तस्स लामाणन्तरं सगारोहणेण अवसिदकज्जं महाराओ समथ्येदि । (मामपि मन्दभागिनीं कृतविनयस्य पुत्रस्य लाभानन्तरं स्वर्गारोहणेनावसितकार्या महाराजः समर्थयते ।)

राजा—सुन्दरि मा मैवम् ।

१५ न हि सुलभवियोगा कर्तुमात्मप्रियाणि
प्रभवति परवत्ता शासने तिष्ठ भर्तुः ।
अहमपि तव सूनावाँयुषि न्यस्तराज्यो
विचरितिमृगयूथान्याश्रयिष्ये वनानि ॥ १७ ॥

कुमारः—नार्हति तातः पुंगेवधारितायां धुरि दम्यं नियोजयितुम् ।

१ ०बन्धी (-न्धो B.) ति तक्केमि । (R. B.). २ अत्तभवं देवराओ सअं अणग्गहिदव्वो (R's alternative reading). ३ हा हदद्धि मन्दभाआ (भाइणी B) किदविणअस्स पुत्तअस्स लम्माणन्तरं सगारोहणेण अवसिदकज्जं विप्पओअमुहिं महाराओ समत्थइस्सदि । (R. B.); अवसिदकज्जं विप्पओअमुहिं is evidently a marginal gloss copied into the text, according to Pandit ४ ०वद्य विन्यस्य राज्यम् । (R. B.). ५ नृप० (R.); महोक्षधारितायां is a reading mentioned by R. and adopted by B.

KING : (*With a sigh*) O, the opposition of fate to (human) happiness !

When I am just consoled by my securing a son, there comes, all of a sudden, this separation from you, O slender-waisted lady, like the lightning-fire to a tree, whose sufferings due to heat have been allayed by the shower of the first cloud. (16)

VIDŪ. : So this incident has led to a series of misfortunes! Now I believe your honour should put on a bark-garment and repair to a penance-grove.

URVAŚĪ : Unfortunate that I am, Your Majesty will consider me, too, as having achieved my object when I (now) go to heaven after getting back my son who has completed his education.

KING : Fair lady, do not say so.

Dependence, wherein separation is so easy, is not able to do (i.e. leaves no scope for doing) whatever is desired ; (therefore,) abide by the order of your master. After entrusting the kingdom to your son, Āyus, I, too, will repair to the woods in which herds of deer roam about. (17)

Boy : Father should not harness a young (untrained) bullock to a yoke (hitherto) borne by an ox.

राजा—अयि वत्स

शमयति गजानन्यान्गन्धद्विपः कलभोपि स-
न्भवति सुतरां वेगोदग्रं भुजङ्गशिरोर्विषम् ।

भुवमधिपतिर्बालावस्थोप्यलं परिरक्षितुं

५

न खलु वयसा जात्यैवायं स्वकार्यसहो भरैः ॥ १८ ॥

लातव्यं मद्रचनादमात्यपरिषदं ब्रूहि संभ्रियतामायुषो राज्याभिषेकं इति ।

कञ्चुकी—यदाज्ञापयति देवः । (इति दुःखितो निष्क्रान्तः ।)

[सर्वे दृष्टिप्रविधातं रूपयन्ति ।]

राजा—(आकाशमवलोक्य ।) किं नु खलु निरश्रे विद्युत्संपातः

१०

उर्वशी—(विलोक्य ।) अम्मो भअवं णारदो । (अहो

भगवान् नारदः ।)

राजा—अय्ये भगवान् नारदः । य एष—

गोरोचनानिकषपिङ्गजटाकलापः

संलक्ष्यते शशिकलामलवीतसूत्रः ।

१५

मुक्तागुणातिशयसंभृतमण्डनश्री—

हेमप्ररोह इव जङ्गमकल्पवृक्षः ॥ १९ ॥

अर्घ्यमस्मै ।

उर्वशी—(यथोक्तमादाय ।) इअं भअवदे अरिहणां । (इयं

भगवतेऽर्हणा ।)

२०

[ततः प्रविशति नारदः]

नारदः—विजयतां मध्यमलोकपालः ।

राजा—(उर्वशीहस्तादर्थ्यमादायावज्यं ।) भगवन्नभिवादये ।

१. वत्स म्भू मैवम् । (R. B.). २ प्रभवनितरां Nir तरां (R. B.). ३ गणः । (R. B.) ४ आर्य लातव्य । कञ्चुकी—आज्ञापयतु देवः । राजा—(R. B.). ५ सम्भ्रियन्तां कुमारस्यायुषो राज्याभिषेकसम्भाराः । some mss. ६ (निपुणं विलोक्य) अये(R.). ७ इदं भअवदो अगधं । अच्चवणा (some mss.); अअं भअवदो अध्वो । (R.).

KING : My dear boy,

A scent-elephant, even though a cub, overpowers other (ordinary) elephants ; the poison of a young serpent is very deadly in its effect ; a king, though young, is competent to protect the earth : this pre-eminence enabling one to discharge one's duty comes from nature alone and not from age. (18)

Lātavya, say to the ministerial assembly in my name—
'Let preparations be made for the installation of Āyus.'

CHAMBER. : As Your Majesty commands.

[Exit, sorrowfully

(All gesticulate that their eyes are dazzled.)

KING : (*Looking at the sky*) Whence is there a flash of lightning when the sky is fair ?

URVĀŚĪ : (*Observing*) Ah ! it is the holy Nārada.

KING : Yes, it is the revered Nārada, who

With his mass of matted hair tawny like the streaks of *gorocanā* drawn on a touchstone, and with his sacred thread pure (white) like a digit of the moon, looks like a moving wish-granting tree having golden branches, with the beauty of decoration accomplished by means of the best of the wreaths of pearls. (19)

(Bring me) the materials of worship for him.

URVĀŚĪ : (*Taking up the said things*) Here are the materials of worship for the holy sage.

(Then enters Nārada.)

NĀRADA : Victory to the ruler of the middle world (*viz.* the earth) !

KING : (*Taking the materials of worship from Urvāśī's hands and offering*) Holy sir, I bow to you.

उर्वशी—भअवं पणमामि । (भगवन् प्रणमामि ।)

नारदः—अविरहितौ दम्पती भूयास्ताम् ।

राजा—(आत्मगतम् ।) अपि नामैवं स्यात् । (प्रकाशम् ।
कुमारमाश्लिष्य ।) वत्स भगवन्तमभिवादयस्व ।

५ कुमारः—भगवन्नौर्वशीय आयुः प्रणमति ।

नारदः—आयुष्मानेधि ।

राजा—अयं विष्टरोनुगृह्यताम् ।

[नारदस्तथोपविष्टः । सर्वे नारदमनूपविशन्ति ।]

नारदः—राजन् श्रूयतां महेन्द्रसंदेशः ।

१० राजा—अवहितोऽस्मि ।

नारदः—प्रभावदर्शी मधवा वनगमनाय कृतबुद्धिं भवन्तमनुशास्ति

राजा—किमाज्ञापयति ।

नारदः—त्रिकौलदर्शिभिर्मुनिभिरादिष्टः सुरासुरसंगरो भावी ।

भवांश्च सांयुगीनः सहायो नः । तेन त्वया न शस्त्रं संन्यस्तव्यम् । इयं

१५ चोर्वशी यावदायुस्तत्र सहधर्मचारिणी भवत्विति ।

उर्वशी—(अपवार्य ।) अम्महे सल्लं मे हिअआदो अवणीदं विअ ।

(अहो शल्यं मे हृदयादपनीतमिव ।)

राजा—परवान्स्मि देवेश्वरेण ।

१ Before नारद's speech R. & B. add: राजा—(सविनयम्) भगवन् किमागमनप्रयोजनम् । २ त्रैलोक्यदर्शिभिरादिष्टसुरासुरविमर्दो भावी । भवांश्च सांयुगीनः सहायस्तेन न त्वया शस्त्रसंन्यासः कार्यः । इयं चोर्वशी यावदायुस्ते धर्मचारिणी भवत्विति । (R. B.). ३ परमनुगृहीतोऽस्मि परमेश्वरेण । (R. B.).

URVAŚĪ : Revered sage, I make my obeisance to you.

NĀRADA : May the couple never be separated !

KING : (*to himself*) Would that this were so ! (*Aloud, embracing the Prince*) Child, bow to his holiness.

BOY : Holy Sir, Āyus, son of Urvaśī, salutes you.

NĀRADA : May you live long !

KING : Be pleased to take this seat.

(*Nārada sits accordingly ; all sit down after Nārada.*)

NĀRADA : King, listen to the message of the great Indra.

KING : I am all attention.

NĀRADA : Indra, who knows (everything) through his divine power, advises you who have made up your mind to retire to the forest—

KING : What are his orders ?

NĀRADA : “ A war between the gods and the demons is imminent as predicted by the sages who have knowledge of the past, present and future ; and your honour is our ally, skilled in warfare ; you should not, therefore, give up your arms. As for Urvaśī, she shall be your rightful wife as long as you live.”

URVAŚĪ : (*Aside*) Ah, a dart is, as it were, extracted from my heart.

KING : I am dependant on the Lord of the gods.

नारदः—युक्तम् ।

त्वंत्कार्यं वासवः कुर्यात्त्वं च तस्येष्टमाचरेः ।

सूर्यः समेधयत्यग्निमग्निः सूर्यं च तेजसा ॥ २० ॥

(आकाशमवलोक्य ।) रम्भे उपनीयतां स्वयं महेन्द्रेण संभृतः कुमारस्यायुषो

५ यौवराज्याभिषेकः ।

[प्रविष्टा यथोक्तहस्ता अप्सरसः ।]

अप्सरसः—भअवं इमे अभिसेअसंभारा । (भगवन्नेतेऽभिषेक-
संभाराः ।)

नारदः—उपवेश्यतामायुष्मान्भद्रपीठे ।

१० रम्भा—इदो वच्छ । (इतो वत्स ।) (कुमारमुपवेशयति ।)

नारदः—(कुमारस्य शिरसि कलशमावर्ज्यं ।) रम्भे निर्वर्त्यतां शेषो
विधिः ।

रम्भा—(यथोक्तं निर्वर्त्यं ।) वच्छ पणम भअवन्तं मादापिदरे अ ।
(वत्स प्रणम भगवन्तं मातापितरौ च ।)

१५

[कुमारो यथाक्रमं प्रणमति ।]

नारदः—स्वस्ति भवते ।

राजा—कुलधुरन्धरो भव ।

उर्वशी—पिदुणो आराधइत्तओ होहि । (पितुराराधयिता भव ।)

[नेपथ्ये वैतालिकौ ।]

१ तव कार्यमसौ कुर्यात्त्वं च तस्येष्टकार्यकृत् । सूर्यः संवर्धयत्याग्निमग्निः सूर्यं
स्वतेजसा ॥ (R. B.). २ रम्भे आनीयतां कुमारस्यायुषो यौवराज्याभिषेकाय
महेन्द्रेण संभृतः संभारः । (some mss.) ... °ताम् मन्त्रेण सम्भृतः कुमारस्या-
भिषेकः (R. B.). ३ वंशवर्धनः । (B.).

NĀRADA : It is but proper.

Indra should render service to you, and you, too, should fulfil his desires ; (for) the Sun enkindles the fire, and the fire the Sun, with his heat. (20)

(*Looking up at the sky*) Rambhā, bring hither the materials for installing Prince Āyus as heir-apparent, got ready by the great Indra himself.

(*Enter Nymphs with the said materials in their hands.*)

NYPHPS : Revered Sir, here are the materials for the installation.

NĀRADA : Let the long-lived one be seated on an auspicious seat.

RAMBHĀ : Come here, my boy. (*Seats the Prince.*)

NĀRADA : (*Having poured out the contents of the pitcher on the head of the Prince*) Rambhā, finish the rest of the ceremony.

RAMBHĀ : (*Having done as directed*) Child, salute the holy sage and your parents.

(*The Prince bows in appropriate order.*)

NĀRADA : May all be well with you !

KING : Be the foremost man in the family !

URVĀŚĪ : May you win the heart of your father !

(*Two bards behind the scenes*)

प्रथमः—विजयतां युवराजः ।

अमरमुनिरिवात्रिर्ब्रह्मणोत्रेरिवेन्दु-
बुध इव शिशिरांशोर्बोधनस्येव देवः ।

भव पितुरनुरूपस्त्वं गुणैर्लोककान्तै-

५ रतिशयिनि समाप्ता वंश एवाशिषस्ते ॥ २१ ॥

द्वितीयः—

तव पितरि पुरस्तादुन्नतानां स्थितेस्मिन्
स्थितिमति च विभक्ता त्वय्यनाकम्प्यधैर्यै ।

अधिकतरमिदानीं राजते राज्यलक्ष्मी-

१० हिमवति जलधौ च व्यस्ततोयेव गङ्गा ॥ २२ ॥

अप्सरसः—(उर्वशीमुपेत्य !) दिट्ठिआ पुत्तस्स जुवराअसिरीए
भत्तुणो अविरहेण वट्ठसि । (दिट्ठया पुत्रस्य युवराजश्रिया भर्तुरविरहेण
वर्धसे ।)

उर्वशी—साधारणो एसो अभ्मुदओ (कुमारं हस्ते गृहीत्वा ।)

१५ एहि वच्छ जेठ्ठमादरं अभिवन्देहि । (साधारण एषोभ्युदयः ।
(कुमारं हस्ते गृहीत्वा ।) एहि वत्स ज्येष्ठमातरमभिवन्दस्व ।)

[कुमारः प्रतिष्ठते ।]

नारदः—तिष्ठ समये तत्रभवत्याः समीपं गच्छसि ।

आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते ।

२० अभिषिक्तं महासेनं सैनापत्ये मरुत्वता ॥ २३ ॥

राजा—एवमनुगृहीतो भगवता कथं न योग्यो भविष्यति ।

नारदः—किं ते भूयः पाकशासनः प्रियं करोतु ।

१ स्रष्टुः (R. B.). २ प्राप्त० (B.). ३ दिट्ठिआ प्पिअसही पुत्तअस्स
जुअराअसिरीं पोख्खिअ भत्तुणो अविरहेण वट्ठिदि । (R. B.), ४ some mss.
assign from कुमारं up to 'वन्देहि' to रम्भा. ५ राजा—तिष्ठ । सममेव
तत्रभवत्याः समीपं यास्यामस्तावत् । (B.) also Pandit; we follow the
overwhelming mss. evidence.

FIRST : Victory to the Heir-apparent !

May you be worthy of your father by your virtues which are esteemed by the people, as the divine sage Atri was worthy of Brahmā, the moon of Atri, Budha of the moon, and His Majesty of Budha ! In your exalted family, all the blessings have already been realized ! (21)

SECOND :

Royal Glory, divided between your father, who stands at the head of the exalted, and you, of virtuous conduct and of unflinching courage, appears all the more to advantage, like the Ganges with its waters distributed between the Himālaya (who is the loftiest of the lofty) and the ocean (who keeps within his limits and has undisturbed gravity). (22)

NYMPS : (*Approaching Urvaśī*) We congratulate you on your son having attained the dignity of an heir-apparent and on your not being liable to be separated from your lord.

URVAŚĪ : This good fortune is common to us all. (*Taking the Prince by the hand*) Come, child, salute your eldest mother.

(*The Prince moves from his place.*)

NĀRADA : Wait, you can go to her ladyship presently.

The splendour of the installation of your son Āyus as heir-apparent reminds me of Mahāsena when he was installed commander-in-chief by Indra. (23)

KING : How can he fail to be a worthy person when he is thus favoured by your holiness ?

NĀRADA : What more good should Indra do to you ?

राजा—यदि मे मघवा प्रसन्नः किमतः परमिच्छामि । तथापीदमस्तु

[भरतवाक्यम्]

परस्परविरोधिन्योरेकसंश्रयदुर्लभम् ।

संगतं श्रीसरस्वत्योर्भूतयेस्तु सदा सताम् ॥ २४ ॥

५.

[इति निष्क्रान्ताः सर्वे ।]

विक्रमोर्वशीये पञ्चमोऽङ्कः समाप्तः ।

॥ समाप्तमिदं विक्रमोर्वशीयं नाटकम् ॥

KING : If Indra is pleased with me, what further can I wish for? However, let there be this—

(*Benedictory stanza*)

May there always be, for the welfare of the good, a union between (the goddesses of) Wealth and Learning, who are opposed to each other—a union which is difficult to be met with in one place !

[*Exeunt omnes.*]

End of Act V.

APPENDIX I.

(Additional Prākṛt passages read by some mss.,

R. and B. with some variations.)

चतुर्थोऽङ्कः ।

पृ. ११०-२ [नेपथ्ये सहजन्याचित्रलेखयोः प्रावेशिक्याक्षितिका ।]

पिअसहिबिओअविमणा सहिं हंसी वाउला समुल्लवइ ।

सूरकरफंसविअसिअतामरसे सरवरुसङ्गो ॥ १ ॥

[ततः प्रविशति सहजन्या चित्रलेखा च ।]

चित्रलेखा—(प्रवेशान्तरं द्विपदिकया दिशोऽवलोक्य)

सहअरिदुख्खालिध्वअं सरवरअम्मि सिणिद्धअं ।

वाहोवग्गिअणअणअं तम्मइ हंसीजुअलअं ॥ २ ॥

पृ. ११२-३ [अनन्तरे जम्भलिका]

सहअरिदुख्खालिध्वअं सरवरअम्मि सिणिद्धअं ।

अविरलवाहजलोल्लअं तम्मइ हंसीजुअलअं ॥ ३ ॥

पृ. ११२-९ [अनन्तरे खण्डधारा ।]

चिन्तादुम्मिअमाणसिआ सहअरिदंसणलालसिआ ।

विअसिअकमलमणोहरए विहरइ हंसी सरवरए ॥ ४ ॥

पृ. ११२-१३ [नेपथ्ये पुरुरवसः प्रावेशिक्याक्षितिका ।]

१ प्रियसखीवियोगाविमनाः सखीं हंसी व्याकुला समुल्लपति ।

सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गो ॥

२ सहचरीदुःखालीढं सरोवरे स्निग्धम् ।

बाष्पाववलितातनयनं ताम्यति हंसीयुगलम् ॥

३ सहचरीदुःखालीढं सरोवरे स्निग्धम् ॥

अविरलबाष्पजलार्द्रं ताम्यति हंसीयुगलम् ॥

४ चिन्तादूनमानसिका सहचरीदर्शनलालसिका ।

विकसितकमलमनोहरे विहरति हंसी सरोवरे ॥

APPENDIX I

ACT IV

*(Behind the curtain, an Ākṣiptikā song introducing
Sahajanyā and Citralekhā.)*

Distracted owing to separation from her dear friend, the female swan wails out, in affliction, to her friend, on the surface of the lake, the lotuses wherein have expanded at the touch of the rays of the Sun. (1)

(Then enter Sahajaynā and Citralekhā.)

CITRA. : *(On entering, looking at the quarters, with a
Dvipadikā song)*

A pair of female swans, tender-hearted and overwhelmed with grief for a friend, is [seen] distressed on a lake with eyes flooded with tears. (2)

(Hereafter a Jambhalikā song.)

A pair of female swans, tender-hearted and overwhelmed with grief for a friend, is [seen] distressed on a lake, bathed in continuous tears. (3)

(Hereafter a Khandadhārā song.)

With her mind tormented by anxiety, and yearning to meet her friend, the female swan roams about on a lake, charming with full-blown lotuses. (4)

*(Behind the scenes, an Ākṣiptikā song to introduce
Purūravas.)*

गंहणं गइन्द्रणाहो पिअविरहुम्माअपअलिअविआरो ।

विसइ तरुकुसुमकिसलअभूसिअणिअदेहपम्भारो ॥ ५ ॥

पृ. ११२-१५ [लोष्ठं गृहीत्वा हन्तुं धावन् । अनन्तरे द्विपदिकया दिशोऽवलोक्य ।]

हिअआहिअपिअदुख्खओ सरवरए धुदपख्खओ ।

वाहोवग्गिअणअणओ तम्मइ हंसजुआणओ ॥ ६ ॥

पृ. ११२-२० [इति मूर्छितः पतति । द्विपदिकयोत्थाय निःश्वस्य ।]

मई जाणिअ मिअलोअणि णिसअरु कोइ हरेइ ।

जाव णु णवतलि सामल धाराधरु वरिसेइ ॥ ७ ॥

पृ. ११४-७

[अनन्तरे चर्चरी ।]

जँलहर संहार एहु कोपइं आढत्तओ

अविरलधारासारदिसामुहकन्तओ ।

ए मइं पुहवि भमन्तो जइ पिअ पेख्वमि

तव्वे जंजु करीहसि तं तु सहीहिमि ॥ ८ ॥

पृ. ११४-१०

प्रत्यादिशामि [अनन्तरे चर्चरी ।]

गँधुमाइअमहुअरगीएहिं

वज्जन्तेहिं परहुअतूरेहिं ।

१ गहनं गजेन्द्रनाथः प्रियाविरहोन्मादप्रकटितविकारः ।

विशति तरुकुसुमकिसलयभूषितनिजदेहप्राग्भारः ॥

२ हृदयाहितप्रियादुःखः सरोवरे धुतपक्षः ।

बाष्पाववल्गितनयनस्ताम्यति हंसयुवा ॥

३ मया ज्ञातं मृगलोचनीं निशाचरः कोऽपि हरति ।

यावन्नु नवतडिच्छयामलो धाराधरो वर्षति ॥

४ जलधर संहारात् कोपमाज्जसः । अविरलधारासारदिशामुखक्रान्तः ।

ए अहं पृथ्वीं भ्रमन्यदि प्रियां प्रेक्षे । तदा यद्यत्करिष्यसि तत्तत्सहिष्ये ॥

५ गन्धोन्मादितमधुकरगीतैर्वाद्यमानैः परभृततूर्यैः ।

प्रसृतपवनोद्वेलितपल्लवनिकरः सुललितविविधप्रकारैर्नृत्यति कल्पतरुः ॥

The lord of elephants, who displays the change that has come over him on account of madness due to separation from his beloved, enters the forest, with the forepart of his body being decked with the flowers and tender leaves of trees. (5)

(Picking up a clod of earth and running to hit with it. Afterwards, looking at the quarters with a Dvipadikā song.)

A young swan, with his heart full of grief for his beloved, with his wings fluttering and with eyes drenched in tears, is pining on the lake. (6)

(So saying, he drops down senseless; rising up again with a Dvipadikā song, and sighing.)

I thought that some demon was carrying away the fawn-eyed lady, while it is only the cloud, glossy-dark with fresh lightning, that is showering. (7)

(Afterwards a Carcarī song.)

O cloud, you that have screened the face of the quarters with your dense showers, restrain your anger (towards me), being ordered to do so. If I see my beloved while wandering over the earth, I shall put up with whatever you will do. (8)

(A Carcarī song.)

The wish-granting tree is dancing in a number of charming ways to the accompaniment of the songs of the bees intoxicated with fragrance, and the playing of musical instruments (in the form of the sweet notes) of cuckoos, with the clusters of its foliage shaken by the wind that is blowing. (9)

(With these words, he dances.)

पसरिअपवणुव्वेहिअपल्लवणिअरु

सुललिअविविहपअरेहिं णच्चइ कप्पअरु ॥ ९ ॥

इति नर्तित्वा ।

पृ. ११४-१६ अन्वेषयामि—

[पाठस्यान्ते भिन्नकः ।]

दैइआरहिओ अहिअं दुहिओ विरहाणुगओ परिमन्थरओ ।

गिरिकाणणए कुसुमुज्जलए गअजह्वई तह झीणगई ॥ १० ॥

[अनन्तरे द्विपदिकया परिक्रम्यावलोक्य च सहर्षम् ।]

पृ. ११६-१४

[अतन्तरे खण्डकः ।]

संपैत्तविसूरणओ तुरिअं परवारणओ ।

पिअदमदंसणलालसओ गअवरु विह्विअमाणसओ ॥ ११ ॥

[तेना खण्डकान्ते चर्चरी ।]

बैहिण पइं इअ अम्मत्थिअमि आअख्वहि मं ता

एथ्य वण भमन्ते जइ पइ दिट्ठी सा मह कान्ता ।

णिसम्महि मिअङ्कसरिसवअणा हंसगई

ए चिण्हे जाणीहिसि आअख्विउ तुइञ्च मइं ॥ १२ ॥

[चर्चरिकयोपविश्य । अञ्जलिं बद्ध्वा ।]

पृ. ११८-१

[अनन्तरे खुरकः ।]

१ दयितारहितोऽधिकं दुःखितो विरहानुगतः परिमन्थरः ।

गिरिकानने कुसुमोज्ज्वले गजयूथपतिस्तथा क्षीणगतिः ॥

२ संग्रासविसूरणस्त्वरितं परवारणः ।

प्रियतमादर्शनलालसो गजवरो विस्मितमानसः ॥

३ बर्हिण त्वामित्यभ्यर्थये आचक्ष्व मे तत्

अत्र वने भ्रमता यदि त्वया दृष्टा सा सम कान्ता ।

निशामय मृगाङ्कसदृशवदना हंसगतिः ।

अनेन चिह्नेन ज्ञास्यस्याख्यातं तव मया ॥

(*A Bhinnaka song after the Pāṭha.*)

Separated from his beloved, (and hence) very much distressed, full of the grief of separation and extremely languid, the lord of the herd of elephants (roams about) with feeble steps in the mountain forest bright with flowers. (10)

(*Then turning round with a Dvipadikā song, observing, with delight.*)

(*Afterwards a Khanḍaka song.*)

Grieved (owing to separation) and ardently longing to meet his beloved, the lordly elephant, the conqueror of his enemies, wanders about hurriedly, wondering in his mind. (11)

(*A Carcarī song after the Khanḍaka.*)

O peacock, I entreat you : tell me if, while wandering in this forest, you saw that beloved of mine. Listen—she has a face resembling the moon and a gait like that of a swan ; you will (be able to) recognize her by these characteristics ; (hence) I have told you. (12)

(*Sitting down after the Carcarī song ; folding his hands.*)

(*With the Carcarī song, gazing.*)

(*Afterwards the Khuraka.*)

विज्जइस्सरकाणलीणओ

दुखविणिग्गहबाहुप्पीडओ ।

दूरोसारिअहिअणान्दओ

अम्बरमाणे भमइ गइन्दओ ॥ १३ ॥

[खुरकान्ते चर्चरी]

हेले हेले

पैरहुअ महुअरपलाविणि कन्ति णन्दणवण सच्छन्द भमन्ती ।

जइ पइं पिअअम सा महु दिट्ठी ता आअख्वहि महु परपुट्ठि ॥ १४ ॥

[एतदेव नर्तित्वा बलन्तिकयोपसृत्य जानुभ्यां स्थित्वा ।] भवति

पृ. ११८-८ [वामकेन किञ्चिद्वलित्वा] [आकाशे ।]

पृ. ११८-१६ सुखमास्तां भवती । साधयामस्तावत् । (उत्थाय द्विपदिकया परिक्रम्यावलोक्य च ।) अये दक्षिणेन वनधारां प्रियाचरणनिक्षेपशंसी

नूपुररवः यावदत्र गच्छामि । (परिक्रम्य ।)

पिअअमविरहकिलामिअवअणओ

अविरलवाहजलाउलणअणओ ॥

दूसहदुखविसंठुलगमणओ

पसरिअउरुतावदीविअअङ्गओ ॥

अहिअं दुम्मिअमाणसओ

काणण भमइ गइन्दओ ॥ १५ ॥

१ विद्याधरकाननलीनो दुःखविनिर्गतबाष्पोत्पीडः ।

दूरोत्सारिताहृदयानन्दः अम्बरमानेन भ्रमति गजेन्द्रः

२ परभृते मधुरप्रलापिनि कान्ते नन्दनवने स्वच्छन्दं भ्रमन्ती ।

यदि त्वया प्रियतमा सा मम दृष्टा तर्ह्याचक्ष्व मम परपुष्टे ॥

३ प्रियतमाविरहक्लान्तवदनः अविरलबाष्पजलाकुलनयनः ।

दुःसहदुःखविसंठुलगमनः प्रसृतगुरुतापदीसाङ्गः ।

अधिकं दूनमानसः कानन भ्रमति गजेन्द्रः ॥

The lord of elephants, living in the Vidyādhara forest, wanders about, measuring the sky (as it were, by his size), with a flood of tears issuing (from his eyes) on account of grief, and the joy of his heart far removed. (13)

(A Carcārī song after the Khuraka.)

Hullo !

O you charming cuckoo, sweet warbler, wandering at will in the Nandana forest, if you have seen that beloved of mine, O Cuckoo, tell me (about her). (14)

(Dancing to the tune ; approaching with a Valantikā, and kneeling)

Madam,

(With a slight turn occupying the Vamaka position.)

(In the sky)

Let your ladyship sit at ease ! Let us depart at once. *(Rising and turning with a Dvipadikā song and gazing)* Ah, there is the sound of anklets indicating the treading of the feet of my beloved, to the south of the forest-line. I shall just go there. *(Turning)*

With his face withered on account of separation from his beloved, his eyes bathed in continuous tears, his gait unsteady owing to unbearable grief, his body consumed by the intense and growing torment, and his mind still more afflicted, the lord of elephants roams about in the forest. (15)

[इति ककुभेन षडुपभङ्गाः । अनन्तरे द्विपदिक्रया दिशोऽवलोक्य ।]

पिअकरिणीविछोइअओ गुरुसोआणलदीविअओ ।

वाहजलाउललोअणओ करिवरु भमइ समाउलओ ॥ १६ ॥

पृ. १२०-५

[उपविश्य चर्चरी ।]

रे रे हंसा किं गोइज्जइ । (इति नर्तित्वा उत्थाय ।)

पृ. १२०-१०

[चर्चरी ।]

गइअणुसारे मह लखिज्जइ ।

[चर्चरिक्रयोपसृत्याञ्जलिं बद्ध्वा ।]

पृ. १२०-१३

[पुनश्चर्चरी ।]

केइ पइं सिखिउ ए गइ लालस ।

सा पइं दिष्टी जहणभरालस ॥ १७ ॥

पृ. १२०-१६ (पुनश्चर्चरी 'हंस प्रयच्छ' इत्यादि पठित्वा द्विपदिक्रया निरूप्य । विहस्य)

(अनन्तरे कुटिलिका ।) मम्मररणिअमणोहरए

(मल्लघटी ।) कुसुमिअतरवरपल्लविए ।

(चर्चरी ।) देहआविरहुम्माइअओ काणणे भणइ गइन्दओ ॥ १८ ॥

[द्विलयान्ते चर्चरी ।]

गोरोअणवण्णा चक्का भणइ मइं ।

महुवासर कीलन्ती धणिअ ण दिष्टी पइं ॥ १९ ॥

१ प्रियकरिणीवियुक्तो गुरुशोकानलदीप्तः ।

बाष्पजलाकुललोचनः करिवरो भ्रमति समाकुलः ॥

२ रे रे हंस किं गोप्यते ।

३ गत्यनुसारेण मया लक्ष्यते ।

४ केन तव शिक्षिता एषा गतिर्लालसा । सा त्वया दृष्टा जघनभरालसा ॥

५ मर्मररणितमनोहरे ।

६ कुसुमिततरवरपल्लवे ।

७ दयिताविरहोन्मादितः । कानने भ्रमति गजेन्द्रः ॥

८ गोरोचनवर्णं चक्रं भण माम् ।

मधुवासरे क्रीडन्ती धनिका न दृष्टा त्वया ॥

(Thus he sings the six divisions of the verse according to the *Kakubha rāga*.)

(Then looking at the quarters, with a *Dvipadikā* Song.)

Separated from his beloved mate, consumed by the fear of intense grief, with his eyes flooded with tears, the lord of elephants wanders about afflicted. (16)

(Sitting, sings a *Carcārī*.)

O Swan, why do you conceal it? (*Dancing and rising up.*)

(A *Carcārī* song) I have discovered it by your imitation of (her) gait. (*Approaching with a *Carcārī* song, and folding his hands*)

(A *Carcārī* song again) Who taught you this charming gait? (Surely) you must have seen that lady languid on account of her heavy hips. (17)

(A *Carcārī* song again. After reciting the verse 'हंस प्रयच्छ' etc., observing closely with a *Dvipadikā*; and laughing.)

(Afterwards a *Kuṭīlikā* with a *Mallaghazī* and *Carcārī*)

The lord of elephants, maddened on account of separation from his beloved, roams about in a forest, which is charming owing to the rustling (of leaves) and the cooing (of birds), and in which beautiful trees have put forth leaves and flowers. (18)

(A *Carcārī* song after the harmony of music and dancing.)

O *Cakravāka* bird, with a colour like that of *Gorocanā*, tell me if you have not seen the young lady sporting in spring-tide. (19)

पृ. १२२-६ [चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा ।]
[अस्यान्तरे अर्धद्विचतुरस्रकः ।]

एकैकमवद्विअगुरुअरपेमरसे ।

[सरे*] हंसजुआणओ कीलइ कामरसे ॥ २० ॥

पृ. १२२-१३ [चतुस्रकेणोपेत्याञ्जलिं बद्ध्वा ।]
[प्रियोदन्तमुपलस्ये—]

(कुटिलिकया ।) कैरिणीविरहसंताविअओ ।

(मल्लघटी ।) काणणए गन्धुधअमहुअरु ॥ २१ ॥

पृ. १२२-१७ [स्थानकेनावलोक्य ।]

पृ. १२२-१७ पृच्छामि—

हँउं पइं पुळ्छिमि आस्वहि गअवर

ललिअपहारे गासिअतरवर ।

दूरविणिज्जिअससहरुकन्ती

दिञ्ची पिअ पइं संमुह जन्ती ॥ २२ ॥

पृ. १२४-९ [अनन्तरे खण्डिका ।]

पँसरिअखरखुरदारिअमेइणि वणगहणे अविचालु ।

परिसप्पइ पेळ्छह लीणो णिअकज्जुज्जुअ कोलु ॥ २३ ॥

१ एकैकवर्धितगुरुतरप्रेमरसेन । हंसयुवा क्रीडति कामरसेन ॥

२ करिणीविरहसंतापितः ।

३ कानने गन्धोद्धतमधुकरः ।

४ अहं त्वां पृच्छामि आचक्ष्व गजवर

ललितप्रहारेण नाशिततरवर ।

दूरविनिजितशशधरकान्ति-

दृष्टा प्रिया त्वया संमुखं यान्ती ॥

५ प्रसृतखरखुरदारितमेदिनिर्वनगहनेऽविचलः ।

परिसर्पति पश्यत लीनो निजकार्योद्युक्तः कोलः ॥

* सरे read by Rang., Lenz, and Cal. ed. Rang. is aware of the omission of the word..

(Approaching with a Carcarī song, and kneeling.)

(Thereafter the Ardhadvicaturasraka posture.)

The young swan sports on the lake, with passion, with his intense love being heightened at every step. (20)

(Approaching in the Caturasraka posture and folding his hands.)

(With a Kuṣīlikā). (There roams about the lordly elephant) in the forest, tormented by the separation from his mate.

(A Mallaghatī)—with the bees inflamed on account of the smell (of his rut). (21)

(Standing in the Śihānaka posture and looking)

I ask you, tell me, O best of elephants, that have felled down a big tree with a sportive blow, did you see my beloved, who far excels the beauty of the moon, crossing your path? (22)

(Afterwards a Khandīkā song.)

Engrossed in his own activity and digging the earth, with his hard hoofs out-stretched, see, the courageous boar wanders here and there, lurking in the dense forest. (23)

पृ. १२४-१३

[अनन्तरे चर्चरी ।]

फलिहसिलाअलणिम्मलणिइसर ।

बहुविहकुसुमे विरइअसेहर ।

किण्णरमदुरुग्गीअमणोहर

देख्वावहि महु पिअअम महिहर ॥ २४ ॥

[चर्चरीकयोपसृत्याज्जलि बद्ध्वा ।]

पृ. १२६-५

[अनन्तरे कुटिलिका ।]

पैसीअ पिअअम सुन्दरिए णए । खुहिआकरुणविहङ्गमए णए ॥

सुरसरितीरसमुसुअए णए । अलिउलङ्गकारिए णए ॥ २५ ॥

[कुटिलिकान्ते चर्चरी ।]

पुर्वदिसापवणाहअकल्लोलुग्गाअ बाहओ

मेहअ अङ्गे णच्चइ सललिअ चलणिहिणाहओ ।

*हंसविहङ्गमकुङ्कुमसङ्ककआभरण

करिमअराउलकसणलकमलकआवरणु ॥

१ स्फटिकशिलातलनिर्मलनिर्झर

बहुविधकुसुमैर्विरचितशेखर ।

किंनरमधुरोद्गीतमनोहर

दर्शय मम प्रियतमां महीधर ॥

२ प्रसीद प्रियतमे सुन्दरि नदि । क्षुभिताकरुणविहङ्गामे नदि ॥

सुरसरितीरसमुसुके नदि । अलिकुलङ्गकारिते नदि ॥

३ पूर्वदिक्पवनाहतकल्लोलोद्गतबाहु-

मैघाङ्गैर्नृत्यति सललितं जलनिधिनाथः ।

हंसविहङ्गमकुङ्कुमशङ्खकृताभरणः

करिमकराकुलकृष्णकमलकृतावरणः ॥

वेलासलिलोद्वेलितदत्तहस्ततालो

अवस्तृणाति दश दिशो रुद्ध्वा नवमेघकालः ॥

* हंसरहङ्गसङ्खकुङ्कुमकआभरणु (R)

(*Hereafter a Carcarī song.*)

Show me my beloved, O mountain, having streams bright like the slabs of crystal, having a chaplet of manifold flowers, and charming on account of the sweet songs of the Kinnaras. (24)

(*Approaching with a Carcarī song and folding his hands.*)

(*Afterwards a Kuṭīlikā.*)

Be pleased, O dearest lovely river, having with you agitated and merciless birds, and who are yearning for the banks of the celestial river (Ganges), and who are resounding with the humming of a swarm of bees. (25)

(*A Charcarī song after the Kuṭīlikā.*)

The lord of oceans dances sportively with his limbs in the form of clouds—(the lord) having for his uplifted arms the waves lashed by the eastern gale, having for his ornaments swans, birds and saffron-coloured conch-shells, and for his raiment blue lotuses which are full of elephants and sharks, and keeping time with his hands in the form of the dashing of the waves against the shore.

वलासलिलुवेल्लिअहथ्थदिण्णतालु

ओथ्थरइ दस दिस रुन्वेविणु णवमेह आलु ॥ २६ ॥

[चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा ।]

पृ. १२६-१९

[इति नर्तित्वा चर्चरी ।]

सूरसुन्दरि जहणभरालस पीणुत्तुङ्गघणथ्थणी ।

थिरजोव्वण तणुसरीरि हंसगई ।

गअणुज्जलकाणणे मिअलोअणि भमन्ते

दिट्ठी पइं तह विरहसमुदन्तरे उत्तारहि मइं ॥ २७ ॥

पृ. १२८-१६

[आदास्ये तावदेनम्—]

पैणइणिवद्धासाइअओ वाहाउलणिअणअणओ ।

गअइव गहणे दूहिअओ भमइ ख्लामिअवअणओ ॥ २८ ॥

पृ. १३०-१२

[द्विपदिकयोपसृत्य ग्रहणं नाटयति ।]

लैए पेख्व विणु हिअए भवामि

जह विहिजोए पुणिं तहिं पाविमि ।

ता रण्णे विणुकरमि णिम्भन्ती

पुणु णइ मेल्लुइं दाह कलन्ती ॥ २९ ॥

[इति चर्चरिकयोपसृत्य लतामलिङ्गति । ततः प्रविशति तत्स्थान एवोर्वशी]

१ सूरसुन्दरी जघनभरालसा पीनोत्तुङ्गघनस्तनी
स्थिरयौवना तनुशरीरा हंसगतिः ।

गगनोज्ज्वलकानने मृगलोचना भ्रमता ।

दृष्ट्वा त्वया तर्हि विरहसमुद्रान्तरादुत्तारय माम् ।

२ प्रणयिनीबद्धाशाको बाष्पाकुलनिजनयनः ।

गजपतिर्गहने दुःखितः भ्रमति क्षामितवदनः ॥

३ लते प्रेक्षस्व विना हृदयेन भ्रमामि यदि विधियोगेन पुनस्तां प्राप्नोमि ।
तदरण्येन विनाकरोमि निभ्रान्ति पुनर्न प्रवेशयामि तां कृतान्ताम् ॥

The rainy season newly set in coops up the ten quarters and pervades them. (26)

(Approaching with a Carcarī and kneeling)

(A Carcarī Song.)

Raise me up from the ocean (of the grief) of separation, if you have, in the course of your rambles in the forest lovely like the sky, seen the celestial beauty, languid on account of the weight of her hips, having plump, prominent and fully developed breasts, who is ever youthful, who has a slender body and a gait like that of the swan and eyes like those a fawn. (27)

After आदास्ये तावदेनम्—

The lord of elephants, attached to his beloved, with his eyes bathed in tears and his face withered, wanders about in the forest, distressed. (28)

(Approaching with a Dvipadikā, gesticulates acceptance.)

Look here, Oh creeper, I am wandering about with an absent mind ; if through good luck I recover her, I shall undoubtedly take her away from the forest and shall never again allow that cruel lady to enter it. (20)

(Approaching with a Carcarī song, he embraces the creeper, then enters Urvaśī in that very place.)

पृ. १३२-१३

[अनन्तरे चर्चरी ।]

मोरा परद्वुअ हंस विहङ्गम
 अलि गअ पव्वअ सरिअ कुरङ्गम ।
 तुङ्गह कारण रण्ण भमन्ते
 बहु बहु पुच्छिअ मइं रोअन्ते ॥ ३० ॥

पृ. १३६-९

[चर्चरी ।]

पाविअसहअरिसंगमओ पुलअपसाहिअअङ्गअओ ।
 सेच्छापत्तविमाणओ विहरइ हंसजुआणओ ॥ ३१ ॥

[इति खण्डधारया निष्क्रान्तौ]

- १ मयूरः परभृद्धंसो विहङ्गमोऽलिगर्जः पर्वतः सरित्कुरङ्गमः ।
 तव कारणेनारण्ये भ्रमता बहु बहु पृथो मया रुदता ॥
 २ प्राससहचरीसंगमः पुलकप्रसाधिताङ्गकः
 स्वेच्छाप्रासविमानो विहरति हंसयुवा ॥

(*Hereafter a Carcarī Song.*)

Roaming about in the forest on your account and weeping, I repeatedly asked the peacock, the cuckoo, the swan, the bee, the elephant, the mountain, the river, and the deer. (30)

(*A Carcarī song.*)

United with his consort, with his body decorated with the hair that stood on their ends (through joy) the youthful swan sports about, having obtained a balloon in accordance with his desire. (31)

(*Exeunt to the accompaniment of the Khandadhārī song.*)

End of Act IV

NOTES

Act I

St. I. This is a benediction in conformity with the convention of Sanskrit dramatists; this st. is technically called Nāndī. [See Appendix.] Cf. Kāt; ‘अत्र कविः कालिदासः प्रारिप्सितस्य ग्रन्थस्याविज्ञेन परिसमाप्त्यर्थमिष्टदेवतास्मरणपूर्वकमाशिषं प्रयुङ्क्ते—वेदान्तेष्वित्यादि ।’ Construe: यं रोदसी व्याप्य स्थितम् एकपुरुषं वेदान्तेषु आहुः । यस्मिन् ईश्वर इति शब्दः अनन्यविषयः यथार्थाक्षरः (च) । यः च नियमितप्राणादिभिः मुमुक्षुभिः मृग्यते । सः स्थिरभक्तियोगमुलभः स्थाणुः वः निःश्रेयसाय अस्तु ॥ (शार्दूलविकीर्णितम्.)

वेदान्तेषु, in the Upaniṣads. The term वेदान्त is used with reference to the Upaniṣads because chronologically, and even as regards subject-matter, they stand at the end of the whole Veda literature. Generally speaking, however, the term Vedānta is used for one of the six orthodox systems of Hindu philosophy or दर्शनस with the great Śāṅkarācārya as its chief exponent. For the use of the word वेदान्त in the sense of Upaniṣads, Cf. Br. S. Ś. B. ‘यत्सर्वेषु वेदान्तेषु प्रसिद्धं ब्रह्मशब्दस्य आलम्बनं जगत्कारणं’ I 2. 1, ‘यद्यपीदं वेदान्तवाक्यानामेदं पर्य निरूपयितुं शक्यं प्रवृत्तम्’ II 2. 1 etc. एकपुरुषम्, एकश्चासौ पुरुषश्च । the one pervading soul: the chief philosophical idea of the Upaniṣads is that God is one and all-pervading. पुरुष is so called because he dwells in the body. See the derivation of Puruṣa as given by Yāska : “पुरुषः पुरिषादः पुरिषायः पूरयतेर्वा । पूरयत्यन्तरित्यन्तरपुरुषमभिप्रेत्य ।” Nirukta II. 3. 1 and also the following Vedic quotation :—

यस्मात्परं नामपरमस्ति किञ्चिद्यस्मान्नाणीयो न ज्यायोऽस्ति किञ्चित् ।

वृक्ष इव स्तब्धो दिवि तिष्ठत्येकस्तेनेदं पूर्णं पुरुषेण सर्वम् ॥

—T. Ā. 10. 11. 3 & S’ve. Up. 3. 9.

Read the following Vedānta passage where Lord Śiva is called एक and पुरुषः—“स एको य एकः स रुद्रो यो रुद्रः स ईशानो य ईशानः स भगवान्महेश्वरः” (Atharvaśiropaniṣad). व्याप्य स्थितं रोदसी, (See prose order); the Lord is said to remain without space to occupy after having pervaded the whole world; cf. ‘स भूमि वि. १३

विश्वतो वृत्वात्यतिष्ठद्वाङ्गुलम्' । R.V. X 90. 1. रोदसी, heaven and earth; originally dual of the word रोदस्, n.; cf. Raṅg : 'रोदसीति रोदःशब्दस्य सान्तस्य द्विवचनम् ।' cf. 'भूयावौ रोदस्यौ रोदसी च ते' Amara. ईश्वर, from root ईश्, to rule; with the addition of the termination क्, technically वरच्; ईष्ट इति ईश्वरः, the ruler; the word is also derived, perhaps rather far-fetchedly, from अश्, to pervade; cf. Raṅg : 'सर्वव्यापित्वाद्वा अश्रुत इतीश्वरः, । अश्रोतेः इत्येतेन औणादिको वरद्, उपधाया ईत्वं च ।' अनन्यविषयः, explained by Kāt. as 'न विद्यते अन्यो विषयो वाच्यो यस्य स (Bah. Comp.) तथोक्तः ।' This adj. suggests that the term Īśvara is applied only to Lord Śiva. (In this connection it might be noted *en passant* that the names of Śiva in almost all Indian temples end with the word Īśvara; cf. रामेश्वर, हरेश्वर, विश्वेश्वर, etc). See Raṅg : 'अनन्यविषयः एतन्मात्रवाचकः । ...ईश्वरत्वं चास्य सकलश्रुतिसिद्धम् । तथा हि—'ईशानः सर्वविद्यानामीश्वरः' इत्यादि ईश्वर-शब्दस्य शिवमात्रवाचकत्वं तैत्तिरीयादौ प्रतीतमेव ।' See also 'ईश्वरः सर्व ईशानः शङ्करश्चन्द्रशेखरः ।' Amara I. स्वर्गवर्ग. 32. यथार्थीक्षरः = अन्वर्थवर्णः (Kāt.) = यौगिकः (Raṅg.) Note the following dissolution:— अर्थमनतिक्रम्य वर्तत इति यथार्थम् । यथार्थम् अक्षराणि यस्यासौ यथार्थीक्षरः । The word Īśvara is such that it is *literally* true with ref. to Lord Śiva, because he is the *ruler* (cf. above ईष्ट इति ईश्वरः) of the whole world. अन्तः = अन्तरङ्गे (Kāt.) = हृदये (Raṅg); in the heart. मुमुक्षुः, मोक्षुमिच्छुः । One desirous of liberation from the cycles of birth and death. (Des. noun from root मुच्, to release). नियमितप्राणादिभिः, cf. Kāt. 'नियमिताः निरुद्धाः प्राणादयः पञ्च वायवो यैः ते ।' By those (मुमुक्षुः), who restrain their vital airs (for the sake of concentration as laid down in works on *Yoga*.) स्थाणुः, this word also is primarily used with ref. to Śiva. cf. Kāt. 'सदा तिष्ठतीति स्थाणुः । स्थाणुरित्यौणादिको गुप्रत्ययः ।' cf. 'व्योमकेशो भवो भीमः स्थाणू रुद्र उमापतिः । Amara I. स्वर्गवर्ग. 36. स्थिरभक्तियोगसुलभः is explained in *two* ways; see Raṅg : स्थिरो विषयादिनानुच्छेद्यः भक्तियोगो भक्तिप्राप्तिः तथा सुलभः सुप्राप्यः ।...यद्वा स्थिरा भक्तिः योगो ज्ञानं च ताभ्यां सुलभः । स्थिरभक्तिपूर्वक-ध्यानैकगम्य इत्यर्थः ।' In the first interpretation, the word योग is taken in the sense of प्राप्ति 'attainment,' while in the second, the word योग is used in its rather technical sense of 'meditation.' Kāt. explains the comp. in a slightly different way: 'स्थिरो भक्तियोगो

येषां ते तथोक्ताः तैः सुलभः सुखेन प्राप्यः' according to which the translation will be 'easily obtainable by those who offer constant devotion.' Raṅg. notes a reading (while trying to show how the नान्दी is काव्यार्थसूचक) in which the word स्थाणु, without a visarga is joined to स्थिरभक्ति° etc. See Raṅg: "यद्वा 'स्थाणुस्थिर-' इति निर्विसर्गान्तं पाठमङ्गीकृत्य स्थाणुवत्स्थिरः केनाप्यनुच्छेदो भक्तियोगेन सुलभश्च । पश्चात्कर्मधारयः ।" It is surprising that this rather interesting reading should remain unnoticed.

निःश्रेयसाय, it should be noted that the correct dissolution of this compound word is overlooked by many; and some wrongly explain the word as 'that to which nothing is superior, or that from which true happiness results.' This is certainly wrong. The word is included in the long list of irregular compounds noted by Pāṇini and should be explained as निश्चितं श्रेयः निःश्रेयसम् । 'the final beatitude' cf. Kāt.: 'निःश्रेयसमिति अचतुरविचतुरेत्यादिना अचत्रत्ययान्तं निपातितम् ।' Pān. 5-4-77. For the meaning of निःश्रेयस read the following from the त्रिकाण्डी, 'मुक्तिः कैवल्यनिर्वाणश्रेयोनिः श्रेयसामृतम् ।'

As pointed out above, the stanza वेदान्तेषु etc. is what is conventionally known as the Nāndī, which is defined in the following oft-quoted stanza of Mātriguṇa:—आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः ।...नान्दीति कथ्यते ॥ It means that the नान्दी, besides containing a benediction or a salutation, should also contain an allusion to some essential features of the plot of the play. The नान्दी, which contains such an allusion, is called पत्रावली; cf. the following stanza from नाट्यदर्पण quoted by Raṅg:

“यस्यां बीजस्थ विन्यासो ह्यभिधेयस्य वस्तुनः ।
श्लेषेण वा समासोक्त्या नाम्ना पत्रावली तु सा ॥”

Students of Sanskrit know that the नान्दी in Sanskrit dramas contain a benediction or a salutation without a single exception, but it is rarely that they are suggestive of the plot. In fact, commentators are at great pains to show the काव्यार्थसूचकत्व of the particular Nāndī, on which they happen to comment. It certainly does credit to their ingenuity and learning, but it often appears rather pedantic

and the least critical. Our नान्दी, too, is not an exception to this rule and we are told both by Kāṭayavema and Raṅganātha, more pedantically by the latter, that Purūravas, the hero of the drama, is alluded to by the Stanza वेदान्तेषु etc. cf. Kāt: “अत्र वेदान्तेषु यमाहुरेकपुरुषमित्यादिभिर्विशेषणैः वक्ष्यमाणः कथानायकः पुरुरवा नाम राजा सूच्यते । कुतः । ‘उर्वश्यस्यायुरसि पुरुरवा घृतेनाक्ते वृषणं दधाधाम्’ (Tait Sain. 1.3.7.1) इत्यादिवेदवाक्येषु कथितत्वात् । ‘जस्स वा अम्बरअले गइ अत्थी’ त्यादिवाक्यप्रतीयमानरोदः सञ्चारवत्वाच्च । उर्वश्या मोक्षार्थिनीभिरप्सरोभिर्नृ-ग्यमाणत्वाच्च ।” The above passage will clearly bring out the rather *far-fetched* nature of such attempts: because Purūravas & Urvaśī happen to be mentioned in Vedic passages, therefore the clause वेदान्तेषु...आहुः etc. is made to convey an allusion to the hero! Also cf. Raṅg: “काव्यार्थसूचनमन्यत्रैवावगन्तव्यम् । वेदान्तेष्वन्तिकेषु प्रदेशविशेषेष्विति यावत् । ‘अन्तो नाशे मनोहरे । स्वरूपेऽन्तं मतं क्लीबं न स्त्री प्रान्तेऽन्तिके त्रिषु ॥’ इति विश्वलोचनः । अनन्यसामान्यप्रजापालनदयादाक्षिण्यादियोगाच्च पुरुषमेकं मुख्यमाहुर्वर्णयन्ति । बुधा इति शेषः । यस्मिन् राजनि ईश्वरशब्दः यथार्थाक्षरः स्थिरा भक्तिः अर्थाद्राजनि यस्या उर्वश्यास्तस्या योगेन अर्थात्संगमनीयाख्यमणिसंबन्धेन सुलभः सुप्रापः । एतेनास्थोर्वशीकामुक्त्वम्, लतारूपायाश्चास्याः संगमनीयद्वारा संगम इत्याद्यसूचि । ... एवं विशेषगुणविशिष्टः स प्रसिद्धविभवो विशेषणमहिम्ना विशेष्यलाभात्पुरुरवा वो युष्माकं सभासदां निःश्रेयसाय प्रायेण योगक्षेमादिरूपकल्याणायास्तु भवत्विति ।’ We can see even here how Raṅg. is driven to the necessity of giving a remote meaning like *अन्त- neighbouring regions*, and for so doing he has to summon the help of a *kośa* called विश्वलोचन; and yet, though the word अन्त is somehow explained, the first member of the compound remains merely hanging! Raṅganātha’s explanation, however, has the merit of being complete in its own way.

This stanza, with its high spiritual tone, indicates that Kālidāsa was primarily a Śīva-worshipper. All his dramas begin with an invocation to Śīva. He is, however, free from sectarian intolerance as can be seen from his Raghuvamśa (X. 16 ff.), where he praises Viṣṇu and from Kumāra. (II.4. ff.), where he praises Brahmā as the supreme God.

After the नान्दी follows the प्रस्तावना. (See Appendix II). These dramatic preliminaries are well summarized in the

following:—"तत्र पूर्वं पूर्वैरङ्गं समापूजा ततःपरम् । कथनं कविसंज्ञादेर्नाटकस्याप्यथामुखम् ॥" सूत्रधारः, the stage-manager, cf. Raṅg. सूत्रधारो नाम सूत्रं सर्वाङ्गं नाट्यानुष्ठानं धारयति प्रवर्तयतीति सूत्रधारः । तदुक्तम् 'नाटकस्य यदनुष्ठानं तत्सूत्रं स्यात्सर्वाङ्गकम् । रङ्गदैवतपूजाकृत्सूत्रधार उदीरितः ॥' cf. "The name (सूत्रधार) appears to be derived from that of an exhibitor of dolls and paper-figures..., which are still exhibited and made to dance...and form even now the only dramatic performances of village populations."—Pandit, Notes p. 5. The qualifications of the Sūtradhāra are detailed in the following passage from मातृगुप्तः—'चतुरातोद्यनिष्णातोऽनेकभाषासमावृतः ।..... नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ।..... अवधाय प्रयोक्ता च योक्तृणामुपदेशकः । एवं गुणगणोपेतः सूत्रधारो निगद्यते ॥' नेपथ्याभिमुखम्, नेपथ्यं has various meanings:—(1) 'dress' or 'dressing up' cf. 'आकल्पवेषौ नेपथ्यम् प्रतिकर्म प्रसाधनम् ।'—Amara. (2) The stage or रङ्गभूमि. cf. "...नेपथ्यं तु प्रसाधने । रङ्गभूमौ वेषभेदे..." हैम quoted by Maheśvara in his commentary on Amara II मनुष्यवर्ग, 99. cf. also 'रङ्गभूमौ तु नेपथ्यं स्यात्प्रसाधने ।'—विश्व-लोचन quoted by Raṅganātha. (3) The curtain; cf. the famous quotation "नेपथ्यं स्याज्जवनिका ।" given by Raṅganātha. Here, however, the word could rightly mean (4) The *tiring-room* behind the curtains, where the actors are dressed up for the stage, cf. Raṅg. "नेपथ्यं जवनिकान्तर्भूमिवेषपरिग्रहस्थलम् । 'अन्तर्जवनिका-माहुर्नेपथ्यम् इति सागरोक्तेः ।"

P. 2. मारिष, this is the term with which the Sūtradhāra addresses his stage-attendant styled as Pāripārśvaka. cf. Kāt. 'मारिषो नाम नटः । नटः सूत्रधारिणा मारिष इत्यामन्त्र्यते ।' Also Raṅg 'मारिषः स्थापकाख्यः सूत्रधारकल्पः पारिपार्श्वीभिर्धो नटः ।' The etymology of the word is interesting: cf. महेश्वर on Amara I. नाट्यवर्ग 14. 'मारिषः मर्षणात्सहनान्मारिषः । हिंसानिवारकाद्वा ।'; the शब्दार्णव-कोश also gives the word 'मर्षक' along with मारिष, which confirms its derivation from the root मृष्. The word मर्ष also is used in the same connection; cf. 'सूत्रधारो नटीं ब्रूते मर्षं वाथ विदूषकम् ।'—D. R. III 7. This term was used only in connection with an Ārya, whose chief characteristic is his forbearing temperament (मर्षण). पारिपार्श्वक (See Appendix II). भाव, a courteous term of address,

especially with reference to the Sūtradhāra. cf. the following quoted by Raṅg. 'मान्यो भावः समुद्दिष्टः किञ्चिद्गन्तु मारिषः ।' 'प्रयोगबन्धः, sing. used for plu; lit. 'compositions, which are represented (on the stage)'—Pandit, notes p. 6. cf. Kāt.'s explanation: 'प्रयोगबन्धः प्रयोगः अभिनयः बध्यतेऽस्मिन्निति प्रयोगबन्धो नाट्यम् ।'

विक्रमोर्वशीयम्, the title of the drama. There are two ways of grammatically explaining this form:—(1) विक्रमः (पुरुषः) च उर्वशी च विक्रमोर्वशीयौ ते अधिकृत्य कृतः ग्रन्थः विक्रमोर्वशीयम् । विक्रमोर्वशीयौ, being a Dvandva comp., is capable of having the termination ईय as given in Pāṇ 4. 3. 88. See below expl. No. (2). Also cf. Kāt. "विक्रमं च उर्वशीं च अधिकृत्य कृतं नाटकं विक्रमोर्वशीयम् । शिशुकन्दय-मसभद्वेन्द्रजननादिभ्यश्छ (Pāṇ 4. 3. 88) इति छप्रत्ययः । विक्रमशब्दः पुरुषवसः संज्ञेति संप्रदायः ।" Wilson's translation 'The Hero and the Nymph' appears to follow the same explanation. He points out that विक्रम properly means 'heroism' and then goes on to say, "there can be no doubt, therefore, that by a poetic license *heroism* is here put for hero, and the compound is of the *Dvandva* class, in despite of the grammarians."—'Theatre of the Hindus' p. 196 f. n. (2) विक्रमेण गृहीता उर्वशी विक्रमोर्वशी । (मध्यमपद° comp.) ताम् अधिकृत्य कृतो ग्रन्थः विक्रमोर्वशीयम् । Acc. to Pāṇ 4. 3. 88 the termination ईय (छ) can be added in case of formations like शिशुकन्दयः, यमसभीयः, Dvandva formations like किराताजुनीयम् and formations coming under the category of इन्द्रजननीयम्. It might appear that मध्यमपदलोपी comps. like विक्रमोर्वशी cannot come under this rule, as द्वंद्व compounds only are actually mentioned therein. But इन्द्रजननादि is an आकृतिगण (See Sid. Kau. 1668) and is wide enough to include the case विक्रमोर्वशीयम्. Prof. Shastri (notes p. 2) quotes Jayāditya (on Pān. IV 3. 88) ' इन्द्रजननादेराकृतिगणत्वात् शिशुकन्दादयोऽपि तत्रैव द्रष्टव्याः । प्रपञ्चार्थमेषां ग्रहणम् । ' in support of the same. The latter explanation is to be preferred, as it definitely refers to an incident of the plot; besides, it is usual to see in the word विक्रम a veiled allusion to the patron of the poet; the frequent use of the word विक्रम in the course of the play (cf. विक्रममहिम्ना वर्धते भवान् । अनुत्सेकः खलु विक्रमालङ्कारः ।) also lends support to the above supposition.

नाटकम्, The play is technically called a नाटक, which is the reading of many mss.; Raṅganātha and a few mss. read त्रोटकेन. A त्रोटक is defined in S. D. as follows:—‘सप्ताष्टनवपञ्चाङ्गं दिव्यमानुष-संश्रयम् । त्रोटकं नाम तत्प्राहुः प्रत्यङ्कं सविदूषकम् ॥.....विना विशेषं सर्वेषां लक्ष्म नाटकवन्मतम् ॥ It will be clear from the above that there is practically very little difference between a Nāṭaka and a Troṭaka. It can at the most be said that a Nāṭaka may have *any rasa* as its dominant sentiment, while a Troṭaka must deal only with शृङ्गार; cf. Raṅg. (after quoting from S. D.) “प्रत्यङ्कं सविदूषकत्वादत्र शृङ्गारोद्गी । ‘प्रत्यङ्कं सविदूषकमिति तु प्रायिकाभिप्रायम् शृङ्गारादिमात्रमिह विवक्षितम् । तेन कस्मिंश्चिदङ्के सविदूषकत्वव्यभिचारेऽपि न क्षतिः । अन्यत्सर्वं नाटकवत् ।” पात्रवर्गो—नर्तकसमुदायः (Raṅg.) Instead of पात्रवर्गो, Kāṭ. seems to read भरतवर्गो, which he explains as नटवर्ग. आर्यमिश्रान् (1) आर्याश्च ते मिश्राश्च तान् (कर्म०). For the definition of आर्य see the following stanza:—कर्तव्यमाचरन्कार्यमकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स वै आर्य इति स्मृतः ॥ मिश्र is a term of honour, and is generally used in the plural; cf. Raṅg. ‘पूज्ये मिश्रवचनं नित्यबहुवचनम् ।’ (2) the word is explained in a slightly different way; cf. Raṅg. आर्याः अभ्यर्हिताः तन्मिश्रान् संवलितान् । सभ्यानित्यर्थः ।’

P. 2. St. 2. Construe: (हे जनाः), प्रणयिषु वा दाक्षिण्याद्, अथवा सद्वस्तुपुरुषबहुमानात्, इमां कालिदासस्य क्रियाम् अवहितैः मनोभिः शृणुत । (आर्या) प्रणयिषु, the word प्रणयिन् means ‘one, who has a request to make,’ ‘a suppliant.’ प्रणयः अस्ति अस्य असौ । By the word प्रणयिषु the Sūtradhāra wants to request on behalf of the actors of the drama that they all are anxious to serve the audience with the best of their *abhinaya*.’ cf. Kāṭ. on प्रणयिषु, ‘स्वविद्याविशेषं पश्यतेति प्रार्थयमानेष्वस्मात् इति शेषः ।’ दाक्षिण्यात् (दाक्षिण्यस्य भावः तस्मात्) through courtesy, politeness. cf. Mallinātha’s comment on the word—दाक्षिण्यं परच्छन्दानुवर्तनम् । ‘दाक्षिणः सरलोदारपरच्छन्दानुवर्तिषु’ इति शाश्वतः । (Raghu. I. 31.) सद्वस्तुपुरुषबहुमानात्, (1) out of regard for the good plot and the (famous) hero of the play. For this explanation the comp. may be taken to be द्वंद्व (सद्वस्तु च पुरुषश्च ।). The word वस्तु (=इतिवृत्त, Raṅg.) in connection with a drama means its plot. (2) or the comp. may be taken to be कर्मधारय [वस्तुनः पुरुषः, संश्रासौ वस्तुपुरुषश्च सद्वस्तुपुरुषः] and may be translated

'out of regard for the good hero of the play.' cf. Kāt. 'प्रशस्तकथान्तयकगौरवात् ।' अवहितैः-एकाग्रैः (Kāt.) कालिदासस्य, the name stands free of any honorific appellation. cf. Kāt.—महत्त्वोपपादकविशेषणाभावेऽपि etc. Mark the poet's politeness in introducing himself. Contrast with this the attitude of Bhavabhūti—यं ब्रह्माणसियं देवी वाग्वश्येवानुवर्तते । उत्तरं रामचरितं तत्प्रणीतं प्रयुज्यते ॥ (उत्तर. I. 2) क्रियाम् (=कृतिम् Kāt.) 'literary composition.' The significance of every phrase in this stanza is well brought out by Kāt. in the following:—'प्रणयिषु दाक्षिण्यादित्यनेन सभादाक्षिण्यपात्रत्वा-न्नटानां प्रशंसा कृता । सद्रस्तुपुरुषबहुमानादित्यनेन वस्तुप्रशंसा कृता । कालिदासस्येत्यनेन महत्त्वोपपादकविशेषणाभावेऽपि प्रसिद्धयैव तस्य माहात्म्यं गम्यते ।'

परित्रायताम् etc., this speech behind the curtain is dropped by one ms.; the dramatic effect, however, of this sudden cry of distress is too valuable to be lost.

विज्ञापनानन्तरम्, after the request made in प्रणयिषु etc., कुररीणाम्, of female ospreys; the cry of a कुररी bird is peculiarly significant of distress and helplessness. कुररी is a very timid and tender bird, fond of frequenting watery places; it is called टिटवी in Marathi and टिटाडी in Gujarati. Cf. Kalidāsa 'चक्रन्द विन्ना कुररीव भूयः ।' Raghu. XIV. 68. After this speech, Raṅg. reads the stanza मत्तानां कुसुमं etc. which we have incorporated in a foot-note to the text. The stanza appears to be unnecessary. In the first place, many mss. know nothing about it; in one Ms. there is a glaring contradiction: for it first reads 'आर्तानां कुररीणामिव शब्दः' and then this आर्त शब्द is imagined to be भीर परभृतनादः ! By no stretch of imagination is it possible to follow how a learned person like the Sūtradhāra will be represented by the poet as mistaking an आर्तस्वर for a परभृतनाद (the warbling of cuckoos). Dhanañjaya (D. R. III. 16.) quotes this st. to illustrate त्रिगतम् or one of the āṅgas of the प्रस्तावना; his reading, however, is different: कैलासे...किन्नर्यः for आकाशे...किं नार्यः. We do not, therefore, look upon it as genuine.

St. 3. Construe: नरसखस्य मुनेः ऊरुद्धवा सुरस्त्री, कैलासनाथम् उपसृत्य निवर्तमाना, विबुधशत्रुभिरर्धमार्गे बन्दीकृता । अतः अयम् अप्सरसां गणः शरणं क्रन्दति । (वसन्ततिलका).

ऊरुद्भवा, ऊरुः उद्भवो यस्याः सा । The story of Urvaśī's birth from the thigh of sage Nārāyaṇa is variously related. Indra, jealous of the penance which Nara and Nārāyaṇa were practising, sent some beautiful nymphs to seduce the sage. Nārāyaṇa, however, by his supernatural powers, produced a damsel, viz. Urvaśī, whose excellent beauty made the celestial nymphs run away through shame. This story is further referred to in the course of this drama. Cf. 'स्थाने खलु नारायणमृषिं विलोभयन्त्यस्तदूरुसम्भवामिमां दृष्ट्वा व्रीडिताः सर्वा अप्सरसः ।' (P. 10. l. 22 ff) Prof. Max Müller thinks that the story of Urvaśī is merely a mythological representation of the grand phenomenon of the Dawn followed by the Sun; says he, "Thus—'Urvaśī sees Purūravas' meant 'the dawn is gone'; 'Urvaśī finds Purūravas again' meant 'the Sun is setting.'" (Chips, Vol. IV. p. 103 f.)

नरसखस्य, नरस्य सखा, (नारायणः) तस्य । Nara and Nārāyaṇa are always mentioned together in Hindu mythology. Originally both of them were known as authors of Ṛgvedic hymns. They were later identified with Arjuna and Kṛṣṇa: Man and God; they were also represented as practising penance at the Badarikāśrama, a famous place of pilgrimage in the Himālayas.

सुरस्त्री "does not here mean 'the wife of a god', but the female of a god, a goddess". (Pandit, notes p. 8) कैलासनाथ refers to Kubera, the Lord of Wealth, and not to Śiva. उपसृत्य=सेवित्वा—Kāt. बन्दीकृता, taken prisoner. This is technically known as a च्वि form, according to 'कृन्वस्तियोगे सम्पद्यकर्तरि च्विः ।' (Pāṇ. V. 4. 50) 'अभूततद्भाव इति वक्तव्यम् ।' (वा० 3340). Kāśikā explains the use of च्वि: thus—“कारणस्य विकाररूपेण भूतस्य तदात्मना भावोऽभूततद्भावः । संपद्यतेः कर्ता संपद्यकर्ता । संपद्यकर्तरि वर्तमानात् प्रातिपदिकादभूततद्भावे गम्यमाने कृन्वस्तिभिर्धातुभिर्योगे च्विः प्रत्ययो भवति । अशुक्लः शुक्लः संपद्यते, तं करोति शुक्लीकरोति । मलिनं शुक्लीभवति । शुक्लीस्यात् । घटीकरोति मृदम् । अभूततद्भाव इति किम् । शुक्लं करोति । नात्र प्रकृतिर्विवक्षिता । ” Cf. also: 'एवं च यत्र प्रकृतिस्वरूपमेव विकाररूपमापद्यमानं विकारभेदेन विवक्ष्यते तत्रैवायं प्रत्यय इति लभ्यते । । केन रूपेण कस्य सम्पत्तिरित्याकाङ्क्षायाम्, 'अभूततद्भावे' इति वार्तिकप्रकृतेर्विकाररूपेण सम्पत्तिरिति लभ्यते ।' (बालमनोरमा vol. I, p. 939) च्वि is a form used to denote that a thing, which

is not something else, becomes or is looked upon as that other thing. This sense need not necessarily be understood to be metaphorical, as will be abundantly clear from the example वदीकरोति मृदम्. The restriction of the use of च्वि to its metaphorical sense (e. g. पुत्रीकृतोऽसौ, पयोधरीभूतचतुःसमुद्राम् etc.) does not seem to be contemplated by earlier grammarians. अर्धमार्गं, मार्गस्य अर्धम् अर्धमार्गः । कन्दति शरणम्, piteously cries out for *help* or *a helper*. 'शरणं गृहरक्षित्रोः ।' (अमर.) The reading करुणम्, though giving a good sound-effect is not to be preferred, because the cry of the nymphs was not 'करुण' but was for help or rescue, as is clear from their words 'परित्ताअदु परित्ताअदु...'. अयम्, 'this, that you see entering on the stage'. (Pandit).

अप्सरसः, The word is generally used in the plural. Cf. 'स्त्रियां बहुष्वप्सरसः स्वर्वेश्या उर्वशीमुखाः ।' (अमर०). The रामायण offers an interesting etymological explanation of the word: 'अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियाः । उत्पेतुर्मनुजश्चेत् तस्मादप्सरसोऽभवन् ॥' (बाल० 45. 33). The Apsarases are supernatural beings and are said to be the daughters of Kāśyapa and Ariṣṭā: 'इमं त्वप्सरसां वंशं विदितं पुण्यलक्षणम् ॥ अरिष्टासूत सुभगा देवी देवर्षितः पुरा ।' (महा० आदि० 66. 48-9). They are regarded as the courtezans of gods and are endowed with mysterious powers; they can carry things to heavenly regions; themselves being unseen (by a power called तिरस्करीणी) they can visualize things.

With this speech of the Sūtradhāra, the प्रस्तावना (See Appendix II) or the Prelude ends. This introduces the drama by means of a dialogue between the Sūtradhāra on one side and the Naṭī or a stage-attendant (पारिपार्श्वक) or the Vidūṣaka on the other. This dialogue is intended to announce the author and the title of the play and to start the action by means of some dramatic device. Sanskrit dramatic theory knows of five different types of the प्रस्तावना—'उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा । प्रवर्तकावलगते पञ्च प्रस्तावनाभिदः ॥' (S. D. VI. 33). The प्रस्तावना in our play is of the प्रयोगातिशय type according to the दशरूपक, which defines it as 'एयोऽयमित्युपक्षेपात्सूत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैव प्रयोगातिशयो

मतः ॥' (III. 11). [This very type is named ' अवलगितम् ' by विश्वनाथ (S. D. VI. 38.)] With the words ' here comes... ', a character's entry is suggested by the सूत्रधार in such a प्रस्तावना. The सूत्रधार's words ' कन्दल्यतः शरणमप्सरसां गणोऽयम् । ' introduce the nymphs who are entering the stage with their cry for help. Cf. ' अनेन पात्राक्षेपहेतुः प्रयोगातिशयो नामामुखाङ्गमुक्तं भवति । ' (Kāt.) The प्रस्तावना in the Śākuntala also belongs to the same category. Cf. ' एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा । '. Dramatically such an entry is very effective and immediately arrests the attention of the audience.

Kālidāsa's Prastāvanās are usually very short and effective. In this one also we see how in the beginning the ' आर्यमिश्राः ' in the audience are courteously addressed, and requested to pay close attention to the representation of the play, the name and the author whereof are already announced. Presently a cry behind the scenes rouses the curiosity of the spectators. They are immediately informed by the Sūtradhāra that the Apsarases are crying for help, and with their entry the play begins.

[The dominant feature of the plot of the Vikramorvaśīyam is the love between Purūravas and Urvaśī and its consummation in the birth of Kumāra, their heroic son. In the first act we see the beginnings of this love, or to use the terminology of Sanskrit Dramaturgy, the Bija (the Seed) of the plot is here sown. The hero and the heroine are introduced to the audience in a very romantic setting, and the slow, at times imperceptible, beginning of their love is represented by means of skilfully arranged dramatic incidents.

The nymphs now enter the stage with their piteous appeal for help and meet Purūravas, who is just returning after offering prayers to the Sun. Learning from the Apsarases how Urvaśī and her friend Citralekhā were captured on their way to Svarga, by the demon Keśin, the king at once starts for the rescue of the fair captives. The nymphs slowly wend their way to the Hemakūṭa, where they were to await the King's return.

They soon espy his 'deer-emblazoned' chariot. Then enter the King and Urvaśī, the latter almost unconscious, supported by Citralekhā. Urvaśī slowly recovers and soon comes to know of her benefactor. Here begins an ardent appreciation of each other or the 'प्रथमावस्था' of love, as Kāṭayavema puts it. A drive with Urvaśī in the same chariot towards the Hemakūṭa 'shoots ecstasy through every fibre' of the King. The skill of the dramatist is here noticeable in his subtle delineation of love's progress. Citraratha, the Gandharva King, now arrives and congratulating Purūravas, conveys to him Indra's invitation to visit heaven. The Apsarases depart with Citraratha. One more romantic incident brings the action of Act I to a close. While Urvaśī is flying up, her एकावली is caught in a 'straggling' creeper; Citralekhā mischievously delays helping her, which gives the King one more opportunity of having a pretty long view of Urvaśī. Citralekhā, in the meanwhile, proves 'a friend in need' and they all fly up, leaving the King all absorbed in thoughts about Urvaśī.

This résumé of the incidents in Act I will show that it concerns itself with the first phase of the love between 'the hero and the nymph'. The poet does not concentrate on the portrayal of character in this act; he throws casual suggestions about characters other than Purūravas. We see him here as a hero, gallant and chivalrous, who is at the same time free from egotism. A descendant of the Moon, he appears to retain some of the romantic elements so natural to his pedigree. His is what may be called 'love at first sight'. At each step he is getting more and more enamoured of Urvaśī. He first admires her exquisite beauty, is disposed to think that the Sage Nārāyaṇa could not possibly have created her, blesses the jolting of the chariot which gives him Urvaśī's delightful contact, and finally feels a void in his life the moment she flies up to the aerial regions. The dramatist has very skilfully depicted this steady rise in the King's feelings towards Urvaśī. The ekāvalī incident adds a touch of pleasing romance to the

action, which is further heightened by the mischievous pranks of Citralekhā. Towards the close of Act I, the curiosity of the audience is sufficiently roused to witness what happens to our King, who is now well-nigh under the influence of 'दुर्लभाभि-निवेशी मदन'.]

P. 4. सुरपक्षपाती, पक्षे पातः पक्षपातः, सः अस्य अस्तीति पक्षपाती । सुराणां पक्षपाती सुर० । A friend or partisan of the gods. l. 5 अपटीक्षेणे, with a toss of the curtain. For the meaning of अपटी Cf. 'अपटी काण्डपटिका प्रतिसीरा जवनिका तिरस्करिणी ।' (हल्युधः). Such a stage-direction is necessary when a character suddenly enters the stage; for it is a rule of Sanskrit dramaturgy that no character should enter or leave the stage without the audience being previously intimated about the same. The device is particularly employed when a character enters under stress of emotion or excitement. Cf. Raṅg. "नासूचितस्य पात्रस्य प्रवेशो नाटके मत [v. l. निर्गमोऽपि वा] इति नाटकसमयप्रसिद्धेयत्र असूचितपात्रप्रवेशः तत्र आकस्मिकप्रवेशो अपटीक्षेणेति वचनं युक्तम् ।"

P. 4. l. 6. सूर्योपस्थानात्..., For the significance of the King's speech, cf. Pandit, notes p. 9 f. 'What the उपस्थान was and how it was performed and why, does not appear from the context. But it is certain it meant attendance on, service..... The reason why the King mentions his name, is that he wishes to inspire the Apsarases with confidence. His name is a sufficient guarantee that he is a friend of the gods (सुरपक्षपाती) and the fact of his having been to the Sun to wait upon that divinity shows that he has the power of travelling in the air (अम्बरतले गतिरस्ति). The Apsarases are well aware who Purūravas is..... The King does not yet know who the ladies are; hence the way he introduces himself to them in their distress.'

P. 4. l. 8. अवलेपात्, Pandit rightly points out that अवलेपः here means 'insult', 'outrage' which has a more 'aggressive' sense than mere गर्वात् (Raṅg.) or दर्पात् (Kāt.). भवतीनामपराद्धम्, note the construction—अवलेपेन...अपराद्धम्; here अपराद्धं is not a noun but a past pass. part., though in its *active* sense the word

is used with the Loc. (as in कस्मिन्नपि पूजार्हे अपराद्धा शून्यहृदया शकुन्तला । Śāk). तपोविशेषशङ्कितस्य...महेन्द्रस्य, Indra and other gods are usually represented as getting alarmed at the austerities of others. Cf. 'अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ।' Śāk. I. And usually they use the Apsarases as effective tools in frustrating such austerities. We have seen above how Urvaśī herself owed her origin to one of such occasions. (Cf. note on ऊरुद्भवा नरसखस्य etc.) सुकुमारं प्रहरणं, (प्रहियते अनेन इति), a tender weapon—a very good expression suggestive of the ravishing beauty of Urvaśī. प्रत्यादेशो...श्रियः, "the obscurer of Lakṣmī, who is proud of her beauty. प्रत्यादेशः literally means 'that which orders back'...and itself comes forward on account of its own excellence." (Pandit, notes p. 11). Cf. विदू०—यद्येवं प्रत्यादेश इदानीं रूपवतीनाम् । (Śāk. II). Note the form गर्विता, गर्वः संजातः अस्याः सा (the suffix इत according to 'तदस्य सञ्जातं तारकादिभ्य इतच् ।' Pān. V. 2.36). अलङ्कारः स्वर्गस्य is decidedly a more flattering compliment than सर्गस्य (= संसारस्य) which is Rāṅg.'s Chāyā for सगस्स, though both the renderings स्वर्गस्य and सर्गस्य are possible. समापत्ति..., a meeting, especially a meeting by chance (from सम् + आ + root पद्). बन्दिग्राहं, a gerund in अम्, technically called णमुल्; 'taken prisoner in the manner of a captive.' According to 'उपमाने कर्मणि च ।' (Pān. III. 4.45), the णमुल् may be used when an उपमान, a standard of comparison, or the object of a verb is used as an उपपद. Cf. Kāt. बन्दिग्राहं गृहीता बन्दीव गृहीता । उपमाने कर्मणीति णमुल्... ।

L. 20. पूर्वोत्तरेण, पूर्वस्या उत्तरस्याश्च दिशोर्यदन्तरालं सः दिग्विभागः तेन । (Kāt.) The word is here used in the masc. so as to agree with दिग्विभागेन in the King's speech, though the 'word पूर्वोत्तरा is usually used. सखीप्रत्यानयनाय, for bringing back (your) friend. प्रत्यानयनाय=प्रत्यानेतुम्, according to 'तुमर्थाच्च भाववचनात् ।' (Pān. II. 3. 15), the stock instance of which is यागाय याति=यष्टुं याति. l. 22 सोमादेकान्तरस्य, 'Of him, who was removed one degree from the Moon.' According to mythological accounts, Budha was the son of Soma, and Purūravas was that of Budha, who forms the अन्तर between the two. Cf. Kāt. 'एकः बुधः अन्तरं व्यवधानं यस्य सः ।' It is remarkable that the nymphs were already aware of the

prowess and pedigree of Purūravas. P. 6. 1. 2. हेमकूटशिखरे, this is the place where the scene in Act I is laid. हेमकूट, the old-peaked mountain, is supposed to lie to the north of the Himālayas. This appears to be a favourite mountain with Kālidāsa who uses it as the final meeting place of Duṣyanta and Śakuntalā (Śāk. VII). For its description, Cf. राजा-मातले कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्स्यन्दी सान्ध्य इव मेघपरिधः सानुमानालोक्यते । मातलिः—आयुष्मन् एष खलु हेमकूटो नाम किंपुरुषपर्वतः तपसां सिद्धिक्षेत्रम् । (Ibid). ऐशानी, the north-eastern direction, which is said to be ruled over by ईशान or Lord Śiva. आयुष्मान्—the charioteer, who is usually a man of advanced age and an experienced servant of the King, thus addresses him in conformity with Bharata's canon 'आयुष्मन्निति वाच्यस्तु रथी सूतेन सर्वदा' (N. Ś. 19.11.). पूर्वप्रस्थित, one who had a start in advance. वैनतेयः (विनतायाः अपत्यं पुमान् ।) Name of Garuḍa, the bearer of Viṣṇu, whose very fast speed is referred to in mythological stories. अपकारिणं मघोनः is significant, for it represents the demon as the more in danger for having insulted Maghavan, the king of gods.

P. 6. St. 4. construe: अमी चूर्णीभवन्तो घनाः रथस्य अग्रे रेणुवदयान्ति; चक्रभ्रान्तिः अन्यामिव अरावलिम् अरान्तरेषु जूनयति; आयासवत् चामरं ह्यशिरसि चित्रन्यस्तम् इव अचलं (तिष्ठति); ध्वजपटः यच्चग्रे च प्रान्ते च वेगानिलात्समं स्थितः । (शार्दूलविक्रीडितम्).

चूर्णीभवन्तः, The clouds are being pounded to dust on account of the chariot rushing through them with speed. Kāt. followed by Pandit, construes वेगानिलात् (from the last line) with चूर्णीभवन्तः and also with the remaining two clauses. Cf. Kāt. 'वेगानिलादिति सर्वत्र संबंधनीयम् ।'. This appears unnecessary; because the clouds are pounded to dust *not* on account of वेगानिल, but on account of the hard rattling of the chariot-wheels; and as soon as they are pounded, they are naturally scattered about with equal force. The वेगानिल is not necessary for that purpose; it may, at most, help the process of scattering, but it is not its cause. Cf. Raṅg's explanation: 'जलगुरवोऽपि जलदाः चक्रधारया पिष्टीकृताः मत्स्यन्दनाग्रतः पांसुवदुपसर्पन्तीत्यर्थः ।' रेणुवत्,

note that the suffix वत् is added to express *similar action* according to 'तेन तुल्यं क्रिया चेद्वति ।' (Pāṇ V. I. 115). Here the तुल्यक्रिया is 'अग्रे यान्ति'. For रेणुवदमी, Raṅg. and Bollensen read 'पदवीम्', which we have rejected on the evidence of mss., and Kāt. and Raṅg.'s alternative reading. Moreover, it involves a tautology with चूर्णीभवन्तः. Besides, Raṅg. is not able to make any better sense out of it; on the contrary he practically draws the same meaning as 'वदमी directly gives. चक्रभ्रान्तिः :....., अरान्तरम् the space between the spokes; the quick motion of the wheels creates an illusion of another series of spokes in the spaces that lie between the spokes of the wheels. Here, too, वेगानिलात् need not be construed with जनयति etc; for it is *not* the वेगानिल, but the वेग only, that causes the illusion of a new series of spokes. Cf. Raṅg. 'स्यातिशयाद् हि तादृशं भासते इति भावः ।' ह्यशिरसि, the Sing. is used to suggest that each horse had a cāmara or *chowrie*. आयामवत् दैर्घ्यवत् (Kāt.). With the third pāda वेगानिलात् may be construed with advantage, though one can do without it. The वेगानिल was so strong that as it blew against the cāmaras, they remained perfectly motionless, just like the ध्वजपट in the fourth pāda. Cf. Raṅg. 'अतिवेगेन निश्चलता अश्वपुच्छादीनां प्रत्यक्षदृश्यैव ।' समम्, adv., evenly. 'एकप्रकारमित्यर्थः' (Kāt.)

This is one of the excellent stanzas from Kālidāsa, but those in the Śakuntala are finer. He is very fond of giving vivid descriptions of what one sees and feels while speeding along in a chariot. Cf. यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां यदर्धे विच्छिन्नं भवति कृतसन्धानमिव तत् । प्रकृत्या यद्वक्त्रं तदपि समरेखं नयनयोर्न मे दूरे किञ्चिद्वक्ष्यमपि च पार्श्वे रथजवात् ॥ Śāk. I. 9. Both are beautiful examples of स्वभावोक्ति; the उत्प्रेक्षा in 'जनयत्यन्यामिवारावलिम्' is noteworthy. 1. 14 संक्रामामः is the Sanskrit rendering of संक्रामो. Kāt. gives this rendering, which appears grammatically better than 'संक्रामाहे' of Paṇḍit, because कम् is Ātm. under certain circumstances only (Cf. आह उद्गमने । । Pāṇ. I. 2. 40ff), none of which is present here. Moreover, संक्रामामः is nearer to the Prakṛt संक्रामो. We fail to see how editors uniformly

retain संक्रमामहे. यथासन्दिष्टं प्रदेशं refers to the promise of the nymphs to wait for the King on the peak of the Hemakūta. °सन्दिष्टं is to be preferred to निर्दिष्टं of Pandit, because it is the nymphs who had fixed the place of meeting (°सन्दिष्टं) and *not* the King who had so directed them (निर्दिष्टं). राजर्षिः, राजा ऋषिरिव, a royal sage. ऋषि is not used in its usual sense of a 'seer'; but it points to the fact that the regal duties are a religion to a राजर्षि. For the significance of the word, Cf. अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये रक्षायोगादयमपि तपः प्रत्यहं संचिनोति । अस्यापि द्यां सृशति वशिन्ध्वारणद्वन्द्वगीतः पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ (Śāk. II. 14) हृदयशल्यम्, mark the idiomatic significance of शल्यः; Cf. 'शशी दिवसधूसरो.....नृपाङ्गणगतः खलो मनसि सप्त शल्यानि मे ॥' (नीति°). °संपरायः = युद्धम् (Raṅg. P. 8. 1. 1. सहजन्या-हला.... this speech is attributed to मेनका by Raṅg. alone. It is natural that सहजन्या, a silent listener, should be the first to espy the approach of the King's chariot. हरिणकेतनः, having a flag bearing (the symbol of) the deer. केतनं, from कित् to know (केत्यते ज्ञायते अनेन), a symbol; a flag. सोमदत्तः, a proper name according to Pandit. Raṅg. thinks that the chariot was given to Pururavas by his ancestor, the Moon. Cf. 'सोमेन चन्द्रेण दत्तः । चन्द्रीयत्वादेव च हरिणध्वजत्वमपि युक्तम् ।'

St. 5. त्रिलोकरक्षी....., cf. 'ननु वज्रिण एव वीर्यमेतत्' 1. 15, and Śāk. VII. 4. पद्मिनी, पद्मानि सन्ति अस्याः साः । a lotus-plant. आयतं चक्षुः, a long eye, which is a sign of beauty. Note that the sing. is here used for the dual. We have in the last pāda an Upamā: उर्वशी is compared to a lotus-plant and the opening of her eyes to the blooming of a lotus at dawn. पद्मिनी suggests that Urvaśī was a पद्मिनी, the first of the four classes into which writers on Erotics divide women. The रतिमञ्जरी thus defines her: 'भवति कमलनेत्रा नासिकाक्षुद्ररन्त्रा अविरलकुचयुग्मा चारुकेशी कृशाङ्गी । मृदुवचनसुशीला गीतवाद्यानुरक्ता सकलतनुसुवेषा पद्मिनी पद्मगन्धा ॥' The other reading "निशावसाने...पङ्कजम्" is against the evidence of a majority of mss. प्रत्युषस् n. dawn, daybreak.

P. 8. 1. 17. उच्छ्वसितमात्रजीविता, उच्छ्वसित should be distinguished from श्वसित; it indicates the process of breathing
वि. १४

somewhat hard through fright or fatigue etc. संज्ञां प्रातिपद्, a Sanskrit idiom, meaning 'to regain consciousness'. बलवत् adv., a favourite word with Kālidāsa. Cf. 'बलवदस्वस्थशरीरा शकुन्तला ।' (Śāk.) 'साहं...मदनेन बलवद् बाध्यमाना' (P. 6) 'बलवदपि शिक्षितानाम्' (Śāk. I). As an adverb the poet uses it five times in the Śākuntala, thrice in the Vik., and twice in the Mālavikā. परित्रस्ता, frightened; परि intensifies the sense. Cf. पर्युत्सुक, परिशङ्कित.

St. 6. कुसुमसमबन्धनम् suggests that Urvaśī's heart is so tender that it may break under fright. 'Hence the King's anxiety that she is still frightened. For if her heart continues throbbing long it may burst.' For a similar idea, Cf. 'आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ।' (Megh. 9). पश्य...कथितम्, the King might have seen the pigment owing to a slight displacement of Urvaśī's garment over the breasts while she was unconscious; Cf. 'अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।' (Śāk. I. 29). Apparently Citralekhā did not deem it necessary to arrange Urvaśī's garment properly. हरिचन्दनम् is one of the five heavenly trees: 'पञ्चैते देवतरवो मन्दारः पारिजातकः । संतानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' (अमर°). The word is m. or n; Cf. 'हरिचन्दनमस्त्री स्यात्त्रिदशानां महीरुहे ।' (मेदिनी). Before St. 6. Raṅg. and B. read the st. 'मन्दारकुसुमदान्ना' etc. (See foot-note to the text). 'That it is spurious is proved first by its being little more than a paraphrase of st. 6 and then by its being omitted by five of our Mss...and by...Kāṭayavema.' (Pandit) P. 10. 1. 1. पर्यवस्थापय, परि+अव+स्था causal, to compose oneself. अनप्सरेव, 'as if you were not an Apsaras (for you are not able to compose yourself)'; Cf. अधैर्यं हि मनुष्याणामुचितं न देवतानामिति भावः ।' (Raṅg.). Note that the word used is अप्सरा, and in the sing. According to Amara, the word is always used in the plural; but Kālidāsa uses it in the sing. thrice in the Śāk., and such usage is sanctioned: 'स्त्रियां बहुष्वप्सराः स्यादेकत्वेऽप्सरा अपि ।' (शब्दार्णव.) 1. 5. प्रकृतिम् आ+root पद् is a Sanskrit idiom meaning 'to regain consciousness.' प्रकृति, natural state, as opposed to विकृति, change.

P. 10. St. 7. Construe: शशिनि आविर्भूते मुच्यमाना रात्रिरिव; नैशस्य हुतभुजः छिन्नभूयिष्ठधूमा अर्चिरिव; रोधः पतनकुलुषा प्रसादं गृह्णती गङ्गा इव; इयं वरतनुः मोहेनान्तः मुक्तकल्पा (सती) लक्ष्यते. (मन्दक्रान्ता).

मोहेनान्तः मुक्तकल्पा, 'being almost free from her unconsciousness'; अन्तः=अन्तःकरणे (Raṅg.) मुक्तकल्पा, the suffix कल्प is added in the sense of 'a little less than; almost,' according to "ईषदसमाप्तौ कल्पन्देयदेशीयरः ।" (Pāṇ. V. 3.67). Urvaśī recovering from her swoon is successively compared to three different objects:—(1) to the night that is freed from darkness at the rise of the moon; (2) to the flame of the evening fire which is almost free from smoke, and (3) to the Ganges, whose turbid waters are gradually clearing up. Note in this st. the grandeur of style, which is a special feature of Kālidāsa's poetry. मुच्यमाना.—"Mark the force of this present passive participle. 'That is being left,' not मुक्ता 'left'. The same is the force of मुक्तकल्पा." (Pandit). It should be noted how the gradual regaining of consciousness by Urvaśī is vividly brought out by the employment of significant adjectives like मुच्यमाना, छिन्नभूयिष्ठधूमा and प्रसादं गृह्णती. नैशस्य, निशायां भवः नैशः, according to 'निशाप्रदोषाभ्यां च ।' (पा० IV 3. 14), which gives both नैश and नैशिक, प्रादोष and प्रादोषिक. छिन्नभूयिष्ठधूमा, 'छिन्नो विच्छिन्नो बहुलो धूमो यस्याः' (का०). हुतभुजः, हुतं भुङ्क्ते इति, fire, so called on account of its devouring sacrificial offerings. कुलुषा, muddy, turbid. प्रसादः, clearness, lucidity, originally used with reference to muddy water which clears up when the dirt settles down (प्र + root सद्). Cf. 'प्रससादोदयादम्भः कुम्भयोनेर्महौजसः ।' (रघु० IV. 21), and 'प्रत्यागतप्रसादं चन्द्रमिवोपह्वान्मुक्तम्' below I. 10.

P. 10. l. 11. त्रिदशपरिपन्थिनः, परिपन्थिन् is an irregular formation, according to 'छन्दसि परिपन्थिपरिपरिणौ पर्यवस्थातरि (पा० V. 2. 89). The word पर्यवस्थात् (meaning an enemy-शत्रुपर्याय) takes the suffix इन् without change of meaning, and पन्थ is substituted for अवस्थात्. This sūtra restricts the use of the word to छन्दस् or the Veda; Cf. लोके तु परिपन्थिशब्दो न न्याय्यः ।' (सि. कौ.). त्रिदशाः, thrice ten; the gods, perhaps referring to their original

number, which, however, is usually given to be thirty-three. The word is variously explained: (1) 'त्रिरावृत्ता दश परिमाणं येषां ते ।' (मल्लि० on कुमार० III. 1); (2) 'तृतीया यौवनाख्या दशा सदा येषां ते, त्रिदशशब्दस्य तृतीयार्थता त्रिभागवत्' (रामाश्रमिकार); (3) तिष्ठो दशा बाल्यकौमारयौवनानि येषां ते । (4) त्रीन् (आध्यात्मिकादीन् तापान्) दशन्ति ते । प्रभावदर्शिना, ... who sees *through* his प्रभाव (divine or miraculous power). The poet puts the question into the mouth of Urvaśī in order to bring the name of Purūravas, who is 'महेन्द्रसदृशानुभाव' prominently to her notice. Kāt. explains 'दर्शिना differently: प्रभावं माहात्म्यं दर्शयति प्रकाशयतीति स तथोक्तः तेन महेन्द्रेण. 'This is doubtless *chintyam*.'

1. 16. महेन्द्रसदृशानुभावेन... note the difference between the import of प्रभाव and अनुभाव, which means majesty, power, might. This brief but *effective* remark of Citralekhā serves the purpose of introducing the hero to the heroine. All the praise that could be bestowed on the King is summed up in the two epithets. Compare the scene of the first meeting of the hero and the heroine in the Śākuntala; though the occasions are different, both the heroes are introduced in the role of benefactors or protectors. उपकृतं खलु दानवैः, Urvaśī is thankful to the demons, inasmuch as but for the outrage she would not have met the great Purūravas. This suggests her अभिलाष for the King, as the King's mental attitude is set forth by 'निर्वर्ण्य', and his words that follow. Cf. Kāt: 'अत्र उर्वर्या अभिलाषो गम्यते । अयमभिलाषः प्रथमावस्थेति मन्तव्यम् । प्रकृतिस्थामुर्वशी विलोक्यात्मगतमित्यादिना गम्यमानो राजाभिलाषः अस्मिन्नाटके बीजमित्यनुसंधेयम् । अयमेवाभिलाषो राज्ञः प्रथमावस्थेत्यनुसंधेयम् ।' स्थाने खलु, it is but proper. विलोभ्य, to seduce. तद्गुरुसम्भवा, the King is referring to Urvaśī's origin; his words show how he is all admiration for her beauty.

P. 12 St. 8. Construe: अस्याः सर्गविधौ कान्तिप्रदः चन्द्रः नु प्रजापतिरभूत्, शुक्लरैकरसः मदनः स्वयं नु (प्रजापतिरभूत्), पुष्पाकरः मासो नु (प्रजापतिरभूत्) वेदाभ्यासजडः विषयव्यावृत्तकौतूहलः पुराणः मुनिः इदं मनोहरं रूपं निर्मातुं कथं नु प्रभवत् । (शाईलविक्रीडितम्) ।

This is one of the oft-quoted stanzas from Kālidāsa. Purūravas imagines different creators for Urvaśī, whose extra-

ordinary beauty has caught his fancy; he entertains serious doubts as to the truth of the story that an insipid old sage created her. सर्गविधौ = निर्माणकर्मणि (का०), in the work of creating her. We have to supply प्रजापतिरभूत् with each clause: प्रजापतिः, the creator; here used in a general sense. कान्तिप्रदः चन्द्रः, the Moon, who is the giver of lustre. चन्द्रः, चन्दति आह्लादयति इति । In each case a distinct creator is imagined just to suggest that Urvaśī possesses the particular excellence which the supposed creator alone can impart. With reference to the Moon, Kāt observes; 'अनेन उर्वर्या लावण्यातिशयो गम्यते ।' Cf. also Raṅg. 'कान्तिप्रदत्वादीनि विशेषणानि हेतुगर्भाणि ।'. Some read कान्तिप्रम, for कान्तिप्रदः, Kāt's reading according to Pandit's Ms. is कान्तिप्रमः, while according to C. D. Shastri's Ms. it is कान्तिप्रदः. We retain कान्तिप्रदः, mainly because it is supported by a majority of Mss. and the commentators; moreover, it gives a sense which very well suits the context. It is surely better to say that the Moon is कान्तिप्रद than to say that she is merely 'possessed of shining lustre' (कान्तिप्रम). Besides, कान्तिप्रदः appears to be the traditional reading as it is recorded in the K. P. and the D. R; the former cites this st. as an illustration of ससंदेह, and the latter quotes it as an instance of आलम्बनविभाव. (D. R. IV. 2) . नु, 'नु इति वितर्के'; a particle having an interrogative force and implying some doubt or uncertainty. शृङ्गारैकरसः, 'शृङ्गारः रतिपोषः एकः केवलः रसो यस्य स तथोक्तः ।' (का०); who deals with the erotic sentiment alone. Cf. अनेनास्याः सौभाग्यातिशयो गम्यते ।' (का०) पुष्पाकरः, (पुष्पाणामाकरः) the month which has a wealth of flowers, viz., the Madhu or Caitra which is the season of flowers. Cf. 'अनेनास्याः सौरभ्यसौकुमार्यातिशयो गम्यते ।' (का०). The significance of the latter half of the st. is thus brought out by Kāt:—मुख्यस्मृष्टारं नारायणमपह्नुत्य किमर्थमेवं वितर्कितमित्याशङ्क्यपरिहारार्थमेवंविधरूपनिर्माणे तस्यासामर्थ्यं दर्शयति वेदाभ्यासेत्यादि ।'. वेदाभ्यासजडः, dull owing to his study of the Vedas. Cf. '...it is apparent that in Kālidāsa's time the study of the Veda (i. e. probaby the learning it by rote) was not regarded as any more edifying to the mind or the body than it is at present.' (Pandit).

विषयव्यावृत्तकौतूहलः, whose tastes for worldly pleasures are deadened. विषय, an object of enjoyment. Cf. 'रूपं शब्दो गन्धरसस्पर्शाश्च विषया अमी ।' (अमर). मनोहरमिदं रूपं clearly brings out how the King's अभिलाष is awakened on witnessing her enchanting beauty. पुराणो मुनिः, Nārāyaṇa; this, in no case, can refer to Brahmā, as some commentators understand it, as is clear from the context; Cf. अथवा नेयं तपस्विनः सृष्टिर्भवितुमर्हति ।' and 'तद्वरुसम्भवामिमाम् above. For the idea in this st. Cf.:—

‘चित्रे निवेश्य परिकल्पितसत्त्वयोगा रूपोच्चयेन मनसा विधिना कृता नु ।

क्षीरलसुधिरपरा प्रतिभाति सा मे धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥

Śak. II. 9; 'सा रामणीयकविधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा । तस्याः सखे नियतमिन्दुसुधामृणालज्योत्स्नादि कारणमभून्मदनश्च वेधाः ॥ Māl. I. 24; सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥' Kumār I. 49. 1. 7 अभयदायी—this is a significant epithet. Citralekhā, being more composed than Urvaśī, remembers how the King had promised them protection with the words, 'अलमलमाकन्दितेन ।...कथ्यतां कुतो भवत्यः परित्रातव्या इति ।' (P. 4. II. 6-7). This remark, again, further increases Urvaśī's admiration for the King. महति विषादे वर्तते, (सखीजनः), the group of your friends is in great distress. Note how each one of the observations made by the lovers clearly shows the steady attraction they have begun to feel towards each other.

P. 12. St. 9. Construe: (हे) सुन्दरि, त्वं यदृच्छया सकृदपि यस्य अवन्ध्ययोः नेत्रयोः पथि स्थिता, सः अपि त्वया विना समुत्सुकः भवेत्; किमुत आर्द्रसौहृदः ते सखीजनः (वंशस्थविलम्).

यदृच्छया, accidentally; या ऋच्छा यदृच्छा, (कर्मधारय), used in the Instr. Sing. सकृत्, adv., once. अवन्ध्ययोः नेत्रयोः (=सफलयोः, र०); the adj. is significant: the King means to say that he feels blessed at the sight of Urvaśī. Cf. 'माढव्य अनवाप्तचक्षुःफलोऽसि यद्दर्शनीयं त्वया न दृष्टम्', and the still more eloquent 'अये लब्धं नेत्रनिर्वाणम्' of Dusyanta. नेत्रयोः पथि स्थिता = नयनगोचरीभूता (र०). समुत्सुकः = सोत्कण्ठः (र०) सम् intensifies the sense. Note that by pointing out that his eyes are अवन्ध्य and that even one chance look at her would make him समुत्सुक about Urvaśī, the King has practically

declared his love for her. Observe how familiarly he is speaking. आर्द्रसौहृदः, a word so highly expressive of deep friendship: आर्द्रम् = 'निरन्तरसहवासेन सरसं सौहृदं...!', 'ever full of love, never knowing drying up or diminution of affection' (Pandit). सुहृदः भावः सौहृदम्. Cf. 'त्वया विना सोऽपि समुत्सुको भवेदिति सामान्योक्त्या आत्मनि प्रतीयमानमौत्सुक्यम् आरम्भो नाम प्रथमावस्थेति मन्तव्यम्। अत्र बीजारम्भयोः समन्वयाद् मुखसंधिरिति अनुसंधेयम्। (का०)।

1. 14. अपवार्य, aside. (See Appendix II). अभिजातम्, noble; fit to be spoken by a nobly born person. प्रकाशम्, aloud. (See Appendix II.) अथवा चन्द्रात्..., 'No wonder nectar from the Moon should flow.' (Wilson). The notion that the Moon is the source of ambrosia is probably due to the identification of the Moon with Soma, the favourite drink of the Vedic gods. It is even more likely that it may owe its origin to the cooling and gladdening effect of the moonbeams. पेखिबुंदुं = प्रेक्षितुम्. Note that देख् and पेख् are distinct roots in Prākṛt, and should be rendered by दश् and प्रेक्ष् respectively. Editors often translate promiscuously without regard to this fundamental distinction. एनम् = सखीजनम्. In place of अभिजातं, Raṅg. reads अमृतम्, a reading which has no warrant; it has no Ms. support; it does not make any sense, and only points to the 'शब्ददारिद्र्य' of the poet, whereas Kālidāsa is a master of language and style.

St. 10. Construe: सुतनु, हेमकूटगता एताः ते सख्यः (ते) मुखम् उपह्वान्मुक्तम्, (अत एव) प्रत्यागतप्रसादं चन्द्रमिव पश्यन्ति. (आर्या).

सुतनु—is a grammatical difficulty. सुष्टु तनूः यस्याः सा would yield सुतनो for the Voc. On the other hand, सुष्टु तनूः यस्याः सा gives सुतनूके, according to नद्युतश्च।' पा. V. 4. 153. (नद्युत्तरपदादन्तोत्तरपदाच्च बहुव्रीहेः कप् स्यात्। S. K.). We should, therefore, dissolve the compound in the latter way and explain away the क by summoning the help of the maxim 'समासान्तविधेरनित्यत्वम्'. Cf. सुतनु हृदयात् etc. Śak. VII. 24.

उपह्वः, a calamity, an eclipse. प्रत्यागतप्रसादं, प्रत्यागतः प्रसादः यम्, (बहु०), the Moon who has regained her brilliance or

clearness, when free from eclipse. We have here an appropriate Upamā. The eclipse of the Moon is looked upon as causing distress to her. People are, therefore, delighted when the Moon is liberated from the clutches of the demon Rāhu. Urvaśī, rescued from the demon's outrage, is appropriately compared to the Moon. The *v. l.* उत्सुकनयना लोकाः has no ms. authority.

1. 23. समदुःखः etc., words which may apply equally to the King and to her friends (सखीजनः). This is a very eloquent expression. This speech has the intended effect on Citralekhā, who notices Urvaśī's feelings for the King, and who is led to ask 'अयि कः'. Of course Urvaśī answers 'सखीजनः'. P. 14. 1. 1, साकृतम्, adv., meaningly, significantly. विशाखासमीपगत इव..., the constellation विशाखा has *two* stars; the adj., therefore, most appropriately describes the King accompanied by Urvaśī and Citralekhā. Cf. 'राजा-किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तते।' (Sāk. III). Elsewhere the poet refers to the Moon as being accompanied by the चित्रा constellation: 'हिमनिर्मुक्तयोर्योगे चित्रा-चन्द्रमसोरिव' (Raghu. I. 46). Both चित्रा and विशाखा shine brightly during summer and are seen near the Moon. Possibly चित्रलेखा-द्वितीया is double-meaning, suggestive of a veiled reference to चित्रा. प्रिये उपनते, प्रियं, a desirable thing. 1. 11. दुर्जयाः खलु दानवाः fits in very well with the present context.

P. 14. 1. 14. चक्रोद्धातं रूपयित्वा, a direction for the actor; all stage-directions, as a class, are intended for the actor, who has to appropriately render the sentiment by means of his gesticulations and expression. Cf. 'स्वाभाविकस्तु कर्तव्यः स्वभावामिनयाश्रयः। N. Ś. 8. 156. हन्त हर्षे, an expression of joy. दत्तफलो मे विषमावतारः—The King means to say that the uneven manner of descent has been a blessing to him. Pandit takes विषमा० to mean 'descent on a rugged surface'; this is not correct, since the car has not as yet descended, and secondly, it is विषमावतार, understood as विषमश्वासौ अवतारश्च, that can give rise to रथसंक्षोभ or jolting. विषयावतारः, the reading of the majority of Mss. and both the commentators—a case of rare agreement! This reading does not prepare the ground for the idea in St. 11; the विषमत्व of

the descent is absolutely necessary for that purpose. Kāt's explanation: 'स्वदेशावतरणम्' does not in the least prepare us for the following St.

St. II. Construe: यद् रथसंक्षोभाद् अयं (मे) अंसः रथोपमश्रोण्याः अङ्कुरितमनोभवेन इव अंसेन सरोमविक्रियं स्पृष्टः (आर्या).

रथसंक्षोभाद् = ' निम्नोन्नतेषु स्यन्दनोपघातात् ' (र०). रथोपमश्रोण्याः, रथोपमा श्रोणी यस्याः सा रथोपमश्रोणी तस्याः । रथोपमा = रथचक्रोपमा; ' of her, whose hips were as big and round as a chariot (-wheel)'. सरोमविक्रियम्, adv., रोम्णां विक्रिया रोमविक्रिया, तया सहितं यथा स्यात्तथा । Standing of the hair on end is considered to be one of the सात्त्विकभावस in the sentiment of love. अङ्कुरितमनोभवेनेव is to be construed with अंसेन— ' by the shoulder which, as it were, caused love to sprout forth.' अङ्कुरितः मनोभवः येन असौ अङ्कुरितमनोभवः अंसः, तेन । अङ्कुराः संजाताः अस्य असौ अङ्कुरितः । (See note on गर्वित above). मनोभव is the name of Cupid, as mind is the seat of love. Cf. for a similar idea and expression : ' पाणिग्रहे पुलकितं वपुरैशं भूतिभूषितं जयति । अङ्कुरित इव मनोभूर्यस्मिन्भस्मावशेषोऽपि ॥ ' (आर्यासप्तशती. 1); also ' हस्तस्पर्शं मुकुलित इव व्यक्तरौमोद्गमत्कुर्यात्क्षान्तं मनसिजतरुर्मां रसज्ञः फलस्य ॥ ' (मालवि० IV. I). °मनोभवेनेव is a better reading than °तं मनसिजेन, adopted by Pandit; he admits that मनोभवेनेव is grammatically *simpler*; it is also the reading of some Mss. and of Kāt. He maintains that his reading gives a better उत्प्रेक्षा. Says he—“ The poet makes an *utprēksā* on the fact of the hair being made to stand erect, to the effect that the hairs (hair ?) were the sprouts of [the future tree of] Love.' It will be observed, however, that 'मनोभवेन can directly be construed with अंसेन and this gives a *direct* utprekṣā. We have here a well-marked stage in the development of the plot, as pointed out by Kāt: अत्र सरोमविक्रियं स्पृष्ट इत्यनेन बीजस्य बहुलीकरणात् परिकरो नाम सन्ध्यङ्गमुक्तं भवति ।'. P. 14. l. 18. सत्रीडम्, she blushed because she had come in violent contact with the King through the jolting. चित्रलेखा's reply ' नाहं शक्ता ' adds a delightful touch to the situation. संभावयू; to honour, to pay respects to.

P. 16 St. 12. सुभ्रूः. शोभने भ्रुवौ यस्याः सा ।, one having beautiful eye-brows. सखीभिः संपर्कं (contact) याति, meets her friends.

लताभिः श्रीरिवार्तवी—a very suggestive expression ! The distressed friends are compared to the leafless and fading creepers; just as Vernal Beauty exercises a refreshing influence and clothes the creepers in freshness and beauty, similarly Urvaśī would gladden the hearts of her friends. आर्तवी, ऋतुरस्याः प्राप्तः, Seasonal, Vernal, since Spring is *the season* par excellence. 1. 5. दिष्ट्या...वर्धते, a Sanskrit idiom, 'we congratulate Your Highness upon your victory.' Cf. दिष्ट्येत्यानन्दे । तथा चागदत्तागरः । 'दिष्ट्येत्यानन्दने दिष्ट्यापूर्वो वर्धतिरुत्सवे ।' इति" (२०). The King's reply 'भवत्यश्व सखीसमागमेन' is noble and yet pointed. पीडितम्=गाढम् (Kāṭ), adv., fast, closely. (पीडितं यथा स्यात्तथा). P. 16. 1. 14. कल्पशतानि, for hundreds of Kalpas. A *Kalpa* is equivalent to a thousand Yugas, which is the day of Brahmā. कल्पशतानि stands for an exceedingly long time. पूर्वस्यां दिशि, because Indra, the guardian deity of the East, resides in that quarter, and Citraratha comes from the east, being despatched by Indra.

St. 13. तप्तचामीकराङ्गदः (चामीकरं. gold, चमीकरे आकरे भवम्. found in a mine) तप्तचामीकरस्य अङ्गदे यस्य असौ ।, he whose armlets are of burnished gold. अवरोहति शैलाग्रम्—It will be recalled that the King and the Nymphs are on the peak of the Hemakūṭa. तडित्वानिव तोयदः, like a cloud with lightning,—an appropriate *Upamā*. The golden armlets of चित्ररथ are compared to the flash of lightning, 1. 19. अम्मो, a particle expressing surprise or astonishment. 'अम्मो इत्याश्चर्ये' (२०). चित्ररथः, the King of the Gandharvas. महेन्द्रोपकारपयति, महेन्द्रस्य उपकारस्तस्मै पर्याप्तः (enough to) तेन । विक्रममहिम्ना=पराक्रमातिशयेन (२०), by the greatness of (your) valour. The play on the word विक्रम is certainly intentional. Cf. 'But it doubtless is intended to convey a compliment to Vikrama or Vikramāditya, the patron of Kālidasa, before whom it may be supposed the play was performed.' (Pandit). Compare 'अनुत्सेकः खलु विक्रमालङ्कारः' (p. 18. 1. 13) below. हस्तौ स्पृशतः, an ancient mode of expressing joy when two friends met. Pandit quotes: समुपेत्याथ गोपालान् हास्यहस्त-ग्रहादिभिः । विश्रान्तं सुखमासीनं प्रपच्छुः पर्युपागताः ॥ (भाग० X. 65. 5.). P. 18. 1. 1. नारद is the celebrated Devarṣi, one of the

ten mind-born sons of Brahmā. He is represented in mythology as playfully promoting discord among gods and men; hence his epithet 'कलिप्रिय'. शतक्रतुः, शतं क्रतवोऽस्य, Indra who attained his position by the performance of a hundred Aśvamedha sacrifices, according to mythological accounts. अन्तरा, adverbially used; 'in the meanwhile'. चारणेभ्यः, from the bards or minstrels. Cf. 'चारणास्तु कुशीलवाः' (अमर); चारयन्ति कीर्तिम् इति चारणाः। (भानुजि). जयोदाहरणम्, उदाहरणम्, from उद् = उच्चैः + आ + rt. ह, a panegyric in verse beginning with some such word as जयति, and ornamented with alliterations, and containing the eight cases.' Compare the definition of the *Prataparudra*: 'येन केनापि तालेन गद्यपद्यसमन्वितम्। जयत्युपक्रमं मालिन्यादिप्रासविचित्रितम्। तदुदाहरणं नाम विभक्त्यष्टाङ्गसंयुतम्॥'. Cf. 'जयोदाहरणं बाह्वोर्गोपयामास किन्नरान्।' रघु० IV. 78).

St. 14. अतिसृष्टा (rt. सृज् with अति) = दत्ता; note the force of अति;—given for good. Cf. Raghu. XI. 48, XII. 27, X. 42. मरुत्वते, to Indra, the lord of the gods. The Maruts were originally the Stormgods, the lieutenants of Indra, in the Rgveda. मरुतः सन्ति अस्य इति मरुत्वान्. The word Marut, in later literature, came to be synonymous with देव.

St. 15. Construe: यद् अस्य पक्ष्याः द्विषतः विजयन्ते, एतत् ननु वज्रिणः एव वीर्यम्; हरेः वसुधाधरकन्दराभिसर्पी प्रतिशब्दः अपि नागान् भिनत्ति. वज्रिन्, the wielder of the thunderbolt,—a significant epithet of Indra, since the *vajra* is his well-known weapon. पक्ष्याः, पक्षे भवाः, partisans, friends. वसुधाधरकन्दराभिसर्पी, (वसुधाधरः, a mountain; कन्दरः—रं, cave, valley.) वसुधाधरस्य कन्दरान् अभिसर्पितुं शीलमस्य. The King illustrates the statement in the first half by pointing out that even the echo of the roar of a lion completely routs elephants. कन्दराद्विसर्पी is not a reading which is strongly supported by Ms. evidence; secondly, the idea that the echo reaches far and wide to the caverns is more appropriate than the sound coming from the the cave. हिनस्ति, again, is too strong, and against Mss., the rout of the elephants is being referred to as caused by the roar. Cf. for the idea: 'सिध्यन्ति

कर्मसु महत्स्वपि यन्नियोज्याः संभावनागुणमवेहि तमीश्वराणाम् ।' (Śāk. VII. 4); and 'विजयी यदस्मि समरेषु जित्वराः प्रभवन्ति तत्र तव पादपांसवः । अरूपो यदन्धतमसं निषेधति स्फुरितं नराधिप तदर्कतेजसाम् ॥' (नवसाहसाङ्कचरितम्. 40); also शिशु° XI. 25.

P. 18. 1. 13. अनुत्सेकः खलु विक्रमालङ्कारः, Cf. 'Modesty is the handmaid of heroism'. Herein there is undoubtedly a veiled compliment to King Vikrama, the patron of Kālidāsa. Of all the words meaning 'valour', the poet just chooses विक्रम, when he could have well used 'वीर्य', already employed in st. 15, and secured consistency as well, if 'valour' was the only sense he wanted to convey. Cf. विक्रममहिम्ना above. अनुत्सेकः = अनभिमानः (र०), humility, modesty. Cf. 'भाग्येष्वनुत्सेकिनी' (Śāk. VI. 17.). प्रभोः, this speaks for the King's modesty; he does not refer to Indra as his सुहृद् but as his master. जनान्तिकम्, (See Appendix II). न शक्नोमि आमन्त्रयितुम्, I am not able to bid farewell to... (आ + मन्त्र् Atm.). तत्त्वं मे मुखं भव, an eloquent testimony to the deep friendship between the two nymphs! Citralekhā accordingly approaches the King and says: 'वयस्य, उर्वशी विज्ञापयति...'. Raṅg. is *all alone* in reading 'महाराज' in place of वयस्य. It appears that 'महाराज,' the more courteous mode of address, which Citralekhā was perhaps *prosaically* expected to employ, came to be substituted for 'वयस्य'. It is really difficult to go against the weighty evidence of the Mss; moreover, the term वयस्य does *not in the least* convey any sense of disrespect; it only does away with cold formalities; and what wonder is there, if Citralekhā, who is the most intimate friend of Urvaśī, and is deeply interested in her, who has fully understood the situation and who is hence entrusted with the delicate mission of bidding farewell to the King, assumes an air of intimacy and addresses him as 'वयस्य'! Besides, they are not perfect strangers; and after all Citralekhā is a celestial courtesan! Any सचेतस् will not fail to appreciate the suggestion which that small word conveys. Cf. also Pandit. P. 20. 1. 1. गम्यतां पुनर्दर्शनाय, an elegant mode of bidding good-bye in Sanskrit. उत्पतनभङ्गं रूपयित्वा, a ruse which is dramatically significant,

inasmuch as it gives the heroine an opportunity to have a parting glance at the King, who, on his part, is all the more in the meshes of love. For a similar dramatic device, Cf. Śāk. I. 'अनसूये, अभिनवकुशसूच्या परिक्षतं मे चरणम् । कुरवकशाखापरिलम्भं च वल्कलम् । तावत्प्रतिपालयतं माम् । यावन्मोचयामि । (राजानमवलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां निष्क्रान्ता); also 'दर्भाइकुरेण चरणः क्षत इत्यकाण्डे... । आसीद्विद्वत्तवदना च विमोचयन्ती शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥ Śāk. II. 12. The device is also employed by Harṣa in his *प्रियदर्शिका* II:—आरण्यका (कदलीगृहामिमुखमवलोक्य) हृजे इन्दीवरिण् अदिसित्तिरदाए सलिलस्स ऊरुथम्म विअ समुप्पण्णो । ता सणिअं सणिअं गच्छह्व ।'. एकावली, a necklace of pearls having one string only, which is fairly long. दृढं खलु लज्जा । दुर्मोचेव मे प्रीतभाति. mark that Citralekhā says this *सस्मितम्*, 'with a smile'. She jestingly suggests that Urvaśī is deeply in love with the King. Citralekhā understands, and hence purposely delays with the words 'भवतु यतिष्ये तावत्.' The Prākṛt word 'दुम्भोआ' is rendered by 'दुर्मोचनीया' by most editors; it is, however, more accurate to translate it by 'दुर्मोचा'. Note this *second stage* in the development of love; Cf. 'दृढं खलु लभेत्यनेन उर्वशीया मनःसङ्गो नाम द्वितीयावस्था सूचिता ।' (का०) सखि स्मर तावदात्मनो वचनम्, Urvaśī points out that she takes Citralekhā's words 'यतिष्ये तावत्' as a pledge to help her (उर्वशी) in her love-affair.

P. 20. St. 16. Construe: (हे) लते, अस्याः गमने क्षणविघ्नम् आचरन्त्य त्वया मे प्रियम् आचरितम्; यत् अपाङ्गनेत्रा परिवृत्तार्धमुखी इयं मया अद्य पुनः दृष्टा.

क्षणविघ्न, क्षणं विघ्नः (note that this word is masc.) अपाङ्गनेत्रा, (1) अपाङ्गं नेत्रे यस्याः सा, having eyes directed towards their corners; (2) अपाङ्गयोः प्रेरिते नेत्रे यया सा, casting side-long glances; this is certainly better than (1); (3) अपाङ्गः (Cupid) नेत्रयोर्यस्याः सा, 'having love-inspiring eyes.' Cf. 'अपाङ्गः मदनस्तज्जनके नेत्रे यस्यास्तादृशी ।' (र०) परिवृत्तार्धमुखी, परिवृत्तार्धं मुखं यस्याः सा, with her face half turned back. Note that in 'उपकृतं खलु दानवैः', it was उर्वशी who pointed out how she looked upon the outrage at the hands of the demons as a blessing in disguise; it is now the King's turn to bless the क्षणविघ्न, which gave him one more

opportunity of having a look at her. Observe Kāt.'s remarks; 'अत्र बीजस्य दृढीकरणात्परिण्यास इति सन्ध्यङ्गमुक्तं भवति । अत्रैव अर्थात्तु कूल्येन सुखात्तेर्गम्यमानत्वात्प्राप्तिर्नाम सन्ध्यङ्गमुक्तं भवति ।

St. 17. Construe: सुरेन्द्रस्य कृतापराधान् दैत्यान् लवणाम्बुराशौ प्रक्षिप्य अदः ते वायव्यम् अङ्घ्रं महोरगः श्वन्नम् इव पुनः शरधिं प्रविष्टम्. (उपजाति).

सुरेन्द्रस्य कृतापराधान्—कृतसुरेन्द्रापराधान्, a सापेक्ष समास, often to be met with in Kālidāsa's works. लवणाम्बुराशौ, the word लवण distinguishes it from the ocean of milk etc. वायव्यवस्त्रम्, वायुर्देवतास्येति वायव्यम्; अङ्घ्रं (from the rt. अस् to throw), a missile presided over by Vāyu. 'Probably a missile that was sent off with a mantra or incantation from the Veda addressed to the god Vāyu'. Such mysterious missiles are often mentioned in the Purāṇas. शरधिः (m) शराः धीयन्ते अस्मिन् इति; the quiver. महोरगः, a large cobra; उरसा गच्छति इति उरगः, the सू being dropped according to the वार्तिक 'उरसो लोपश्च' on Pāṇ. III. 2. 48. The missile returning to the quiver is compared to the equally dangerous cobra returning to its hole (श्वन्नं, n). Note that an allusion to the वायव्य अङ्घ्रं is to be met with only in the मत्स्यपुराण (vide Appendix V). 1. 21. उपश्लेषय (causal of श्लिष् with उप), bring near. अहो नु खलु..., this clearly points to the fact that the King has fallen *violently* in love with उर्वशी. Cf. अहो नु खलु...इत्यत्र बीजस्यानुसन्धानात्समाधानं नाम सन्ध्यङ्गमुक्तं भवति ।' (का०). अभिनिवेशः, strong attachment. Cf. for the idea 'भगवन्संकल्पयोने प्रतिबन्धवत्त्वपि विषयेष्वभिनिवेशः...' (मालविका० III).

St. 18. Construe: पितुः मध्यमं पदम् उत्पतन्ती एषा सुराङ्गना शरीरात् मे मनः खण्डिताग्रात् मृणालात् राजहंसी सूत्रम् इव कर्षति. (उपजाति).

पितुः मध्यमं पदमुत्पतन्ती = आकाशमुत्पतन्ती, flying up to the middle step of her father, Nārāyaṇa, i. e. the sky. Nārāyaṇa is here identified with Viṣṇu, whose second step in his Vāmana incarnation, was the sky. 'वियद्विष्णुपदम्' (त्रिकाण्डी). Kālidāsa at times uses such periphrastic expressions. Cf. 'अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन विगाहमानः ।' (रघु० XIII. 1). सुराङ्गना, goddess. अङ्गना, प्रशस्तमङ्गमस्या विद्यते इत्यङ्गना; the suffix न is

added in the sense of प्राशस्त्य, according to the Gaṇasūtra 'अङ्गात्कल्याणे'. मे मनः शरीराकर्षति, she drags my mind away from my body. This is the feeling of the King as he watches her flight into the air. खण्डिताग्रात् मृणालात्, (from the stalk with a broken end), corresponds to पञ्चशरशरविद्धात् शरीरात्, as can be gathered from the context. This is one of the most beautiful similes from Kālidāsa. The employment of a very appropriate Upamā just at the close of an act has a dramatic effect; it, as it were, gives food for thought to the appreciative section of the audience who naturally are absorbed in analysing the implications of such an effective simile. It appears to be a favourite device of our poet to sum up the position in a pithy sentence and then to round up with a fine simile. Compare the close of Act I in the Śāk. 'गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः । चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥' St. 34).

The बीज of the drama is already sown. It may be asked how the depiction of love between a great King like Purūravas and Urvaśī, who after all is a celestial courtesan, is justifiable. काट्यवेम answers the question: 'अत्र उदात्तनायकस्य राजर्षेः पुरुषवसः साधारणनायिकायामुर्वेश्यामनुरागो वर्णयितुमनुचित इति नाशङ्कनीयम्, अस्या दिव्यत्वात् । यथोक्तं वसन्तराजीये-वेश्या चेन्नायिका राज्ञः सा दिव्या स्यान्न मानुषी । इति । तथा च भारतीये-दिव्यवेश्याङ्गनानां हि राज्ञां भवति सङ्गमः । दिव्या च वेश्या साप्यत्र यथैव कुलजा तथा ॥'.

Act II.

P. 24. विदूषकः, the jocose companion and the confidant of the hero in a Sanskrit drama. It should be noted that he is something more than the buffoon or the clown of the Western Drama. (See Appendix II). Cf. 'विदूषको नाम नायकपार्श्ववर्ती कामपुरुषार्थसहायो नर्मसुहृदुच्यते.' (Kāt. on S'āk) ही ही भोः, an exclamation of joy or surprise, peculiar to the Vidūṣaka. Cf. 'ही ही इति विदूषकहर्षे निपातः । ही ही वैदूषक इत्युक्तत्वात् ।' (का०). निमन्त्रणोपायनेन- (the reading of some Mss.), with the presents (of sweetmeats)

given at invitations. स्फोटमानः, bursting (with the royal secret), a कृदन्त formed with मान (चानश्च) denoting *habit*, according to ताच्छील्यवयोवचनशक्तिषु चानश्च' (पा० III. 2. 129). आकर्षण=जनसमर्दे; (का०), in a crowd. कार्यासनात्, from the official seat, or from the judgment seat. Note the Prākṛt word कज्जा which in modern Marathi means a legal dispute, and is derived from the Sanskrit कार्य; काज, another form of the same word, has a different shade of meaning, viz., any work in general. विमानोत्सङ्ग is the name of a palace; Cf. मेघप्रतिच्छन्द (S'āk. VI). परिक्रम्य, 'the particle परि has reference to the necessarily small size of the stage on which he could only *walk about* to show that he proceeded to the place.' (Pandit). The variant उपविश्य etc., should be rejected: it is not found in 'some of our best' Mss., and secondly, निपुणिका could not have failed to notice the ludicrous posture. 1. 18. देव्या, the mode of addressing and referring to the crowned queen. Cf. 'राजपत्न्यश्च संभाष्याः सर्वाः परिजनेन तु । भट्टिनी स्वामिनी देवी इत्येवं नाटके वृधैः ॥' (N. Ś. 19. 23). काशिराजपुत्र्या, some editors read काशी०, which is unnecessary, as the word ends in short इ as well; cf. 'काशिराजश्च वीर्यवान्' (Gītā). हज्जे, the mode of addressing a middle class female servant. 'हण्डे हज्जे हलाह्वाने नीचां चेटीं सखीं प्रति' (अमर) आर्यपुत्रः, lit. the son of the venerable one (viz. the father-in-law). This is the epithet with which women usually address or refer to their husbands in Sanskrit plays. 'सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति यौवने' (N. Ś. 19. 19) 1. 21. ब्रह्मबन्धुः, 'the wretch of a Brāhmaṇa'; a term of contempt. ब्रह्माणो बन्धवोऽस्य or ब्रह्म ब्राह्मण-जातिर्बन्धुरस्य: one who is a Brāhmaṇa by the accident of his birth, but is not worthy of the name. Cf. ब्रह्मबन्धुर्दुष्टविप्रः । 'ब्रह्मबन्धुरधिक्षेपे निर्देशेऽपि द्विजोत्तमे ।' इति विश्वलोचनः ।' (२०). अतिसंधेयः, अति + सम् + the rt. धा, to deceive, to over-reach. Cf. 'परातिसन्धानमधीयते यैः' (Śāk. V. 25). आलिखितः वानर इव, like a monkey drawn in a picture. माणवकः, name of the Vidūṣaka; 'हस्यो मानवः माणवकः'.

P. 26. 1. 7. इमां दुष्टचेटिकां etc., mark the subtle humour of the scene. The Brāhmaṇa is choking with his secret as was rightly divined by the Ceti, 'विरलतृणावलग्नमवस्थायासलिलमिव...', and is not able to keep it. संगीतन्यापारः music practice; संगीत signifies

all the three : 'गीतं बाद्यं नर्तनं च त्रयं संगीतमुच्यते ।'. Note that the maids in the royal house-holds used to be fairly accomplished ladies. देवी भगति etc. - The cunning चेटी is mischievously flattering the Vidūṣaka in order to trick the secret out of him ; and he falls an easy prey to it. This situation, where निपुणिका worms out from the विदूषक the King's infatuation, by employing a clever ruse, is named प्रपञ्च, thus defined by the S. D. 'मिथो वाक्यमसद्भूतं प्रपञ्चो हास्यकृन्मतः । यथा विक्रमोर्वश्याम्-वल्लभीस्थविदूषक-चेत्योरन्योन्यवचनम् ।' (VI. 257). अनुचितवेदनादुःखिताम्- the use of अनुचित is meant to appeal to the विदूषक's nobler feelings and to enlist his support. प्रतिकूलं, प्रतिगतं कूलम् (lit. against the bank or current.) I. 19 आर्यं यन्निमित्तं..., this, too, is Nipunikā's own trick to entrap the Vidūṣaka. उत्कण्ठितः, उत्कण्ठा सञ्जाता अस्य इति. नामधेयेन-धेय is added to नाम without change of meaning (स्वार्थे). नाम एव नामधेयम्, according to the Vārtika 'भगरूपनामन्यो धेयः'. आलपिता, was addressed. P. 28. 1. 3 किमिदानीमहं जिह्वायन्त्रणेन..., points to the great pain he has to suffer to restrain his tongue. किमामन्त्रिता etc., the Ceti's trick has worked most successfully and the foolish ब्राह्मण has blurted out the name of उर्वशी. विनोदविमुखः, averse to recreation or diversion. नुद् with वि, to beguile, to drive away (trouble etc.).

The variant 'अशितव्यविमुखः' in the absence of strong Ms. evidence appears, more or less, to be an emendation so as to suit the विदूषक's character as a glutton.

P. 28. 1. 8. कृतं मया भेदनं etc. निपुणिका is gloating over her triumph, and rightly so! मृगतृष्णिका, मृगाणां तृष्णास्त्यस्यां सा मृगतृष्णा, सैव० तृष्णिका, mirage. ततो देव्या..., is an emphatic declaration on the part of the विदूषक that he would wean away the King from what appears to him to be a fruitless endeavour. The Vidūṣaka's message to the Queen is read differently by Rāṅg., *against the authority of Mss.* (see f. n. to the text) यते तावत्..., which we adopt, is, moreover, appropriate as it is meant to console the Queen. 'यदि भवत्या मुखं प्रेक्षिष्यते...' is beside the point, since the Queen complains of the King's utter coldness

towards her, not that the King does not see her. 'It is cold consolation therefore, to the Queen that Vidūṣaka should send word to her that when the King sees her he will give up his chase of the mirage.' (Pandit). Surely, she must have already done her best in this direction, and does not require to be tutored by an insipid fool like the Vidūṣaka!

1. 17 वैतालिकः, विविधेन तालेन चरतीति, or विविधतालः प्रयोजनमस्य, a bard or minstrel, who maintains himself by, or whose primary duty is, singing various measures of music. They sang songs to awaken the King from his sleep (Cf. 'वैतालिका बोधकराः', अमर); it was also their duty to announce the various hours of the day by means of appropriate songs. Cf. 'तत्तत्प्रहरकयोगै रागैस्तत्कालवाचिभिः श्लोकैः । सरभसमेव वितालं गायन् वैतालिको भवति ॥' (भावप्रकाश). For a serene grace of style these Vaitālika songs in Kālidāsa are especially noteworthy.

St. I. Construe : तव दिनकृतः च अधिकारः आलोकान्तात् आसां प्रजानां प्रतिहततमोवृत्तिः (सन्), नः तुल्योद्योगः मतः, एषः ज्योतिषाम् अधिपतिः व्योममध्ये क्षणं तिष्ठति, त्वम् अपि दिवसस्य षष्ठे भागे आत्मनः छन्दवर्ती. (मन्दकान्ता).

The St. has a *double entendre* : the first two lines are applicable both to the King and the Sun. अधिकारः, duty, office. तुल्योद्योगः, समानकर्मा, whose activity is similar. Thus:- (i) the King's अधिकार is such that he puts down the evil tendencies of men on all sides (by administering justice etc.). His अधिकार is आलोकान्ताद् आसां प्रजानां प्रतिहततमोवृत्तिः, प्रतिहता तमसः (= तमोगुणस्य, Kāt, of the evil tendencies, crime etc.) वृत्तिः प्रसारः येन । (ii) With reference to the Sun-आलोकान्तात् प्रतिहता तमसः (= ध्वान्तस्य, Kāt, of darkness), वृत्तिः येन । आलोकान्तात्, — (i) With reference to the King—to the very ends of the world. (ii) With reference to the Sun—beyond the limits of the world. Kāt's explanation, 'लोकालोकपर्वतपर्यन्तम्', is different. लोकालोक is the mountain behind which, according to the Paurāṇic conception, the Sun rises; and thence he is supposed to drive away all darkness. ज्योतिषामधिपतिः, the lord of the luminaries, i. e. the Sun. व्योममध्ये, referring to

the position of the Sun at noon. सूर्यो मध्यह्ने क्षणमात्रं विश्रम्यतीति पौराणिकी प्रसिद्धिः ।' (का०). तिष्ठत्येषः, *This*, that is at the meridian. षष्ठे भागे—According to Smṛti works, the King's day is divided into eight parts, each being devoted to the discharge of some specific duty. The sixth division commences at 1-30 P. M. and ends at 3 P. M. This is the time for recreation, as laid down in the Smṛtis. Cf. 'मुक्तवान् विहरेच्चैव स्त्रीभिरन्तःपुरे सह ।' (Manu VIII.221). Rāṅg. quotes Cāṇakya : 'षष्ठे स्वैरविहारो मन्त्रो वा सेव्यः'. आत्मनः छन्दवर्ती—स्वेच्छावर्ती स्वतन्त्रः (का०), free to follow his own humour or whim. Neither 'षष्ठे भागे' here nor 'गतमर्थं दिवसस्य' at the close of the Act need be taken too literally.

This announcement by the Vaitālika prepares the ground for the King's entry, which the Vidūṣaka suggests in his own speech.

[Here ends the प्रवेशक or the interlude (see Appendix II), which serves some useful dramatic purpose. We left the King, at the end of Act I, love-lorn and disappointed, in the thralldom of love. (Cf. अहो नु खलु दुर्लभाभिनिवेशी मदनः । etc). The audience are now acquainted with certain matters which have taken place in the meanwhile, and which the poet has not actually represented on the stage. The King's uneasiness naturally rouses the suspicion of the Queen, who already possesses a scrutinizing eye and who employs the clever maid Nipuṇika, who fully justifies her name, to find out the secret of the King. The maid worms the secret out of the Vidūṣaka, who, as the confidant of the King, is in the know of everything; the scene provides some delightful humour, and prepares the audience for the difficult task that awaits the King, viz., that of pacifying the Queen, which is one of the main incidents in the act to follow.]

[The second act concerns itself with the further development of the King's love-affair. He is extremely uneasy and proceeds to the *Pramadavana* in the company of his confidant, the Vidūṣaka. In the meanwhile, Urvaśī appears in the air,

accompanied by Citralekhā, both of them being invisible to the King. From his conversation Urvaśī comes to know of the King's ardent love for her. She drops down a letter, written on a birch bark, breathing her love. Urvaśī's friend first appears into the King's presence and then Urvaśī herself. But after the spell of a brief meeting between the lovers, Urvaśī is recalled to assume a role in the play which Bharata was staging before Indra and Lokapālas. The birch leaf is inadvertently lost by the Vidūṣaka, and unluckily for the King, it falls into the hands of the Queen, who appears on the scene and refuses to be pacified even by the prostrations of the King. Spurning his solicitations she haughtily dashes off 'like a river in the rains'.

There is very little action in this Act. It represents only two incidents: one more meeting of the lovers and the rousing of the Queen's jealous anger. The Act is a little prolix and long-drawn. At the same time, it provides some variety: The Vidūṣaka's proposals for the King's diversion and his search for the birch-leaf present some fun to the audience. The scene where the Queen produces the love-letter is dramatically effective. As regards characterization, the Act gives us little that is remarkable. We are impressed by the queenly bearing and the haughty behaviour of the Queen and are amused to see the difficult position into which the King has landed himself, and who yet professes to entertain a regard for his old love as well : 'उर्वशीगतमनसोऽपि मे स एव देव्या बहुमानः ।'

The dropping-down of the birch-leaf and Urvaśī's being summoned back to heaven are two noteworthy incidents. The former is a romantic expedient in lieu of an epistle of love and serves the purpose of aggravating the jealousy of the Queen, while the latter is fraught with consequences to be unfolded in Act III. But for these, the incidents do not excite any special curiosity, and the rather flat end of the Act is only partially relieved by the excellent description of an Indian summer in the best of Kālidāsa's style.]

P. 30. St. 2. Construe: दर्शनात् आ सा सुरलोकसुन्दरी मकरकेतोः अवन्ध्यपातेन बाणेन कृतमार्गं मे हृद्यं प्रविष्टा (आर्या).

Urvaśī had entered the King's heart; he fancies that an easy passage was prepared for her by Cupid with his unfailing arrows. मकरकेतुः, Cupid (lit. the fish-bannered god). अवन्ध्य-पातेन, अवन्ध्यः पातः यस्य सः, तेन, with the unfailing (shaft) बाण, cf. St. 6 below. 1. 13 तपस्विनी, poor, helpless. 1. 14 Mark that the very first question put by the King is about the secret entrusted to him, since Vidūṣaka's garrulity is well-known to him. The uneasy condition of the Vidūṣaka must cause not a little amusement to the audience. रहस्यनिक्षेपः, रहस्यमेव निक्षेपः, the secret entrusted (to you). अभिसंहितः, deceived, cheated. 1. 20. एवं मया निर्यन्त्रिता..., The Vidūṣaka is often ready-witted, as can be seen from the present reply. 1. 23. महानसं गच्छावः, (महानसः, kitchen), the Vidūṣaka, proverbially a glutton that he is, always thinks of the kitchen and the dainties dressed there. P. 32-1. 2 पञ्चविध अभ्यवहार (अभि+अव+the root ह, to eat.) Cf. 'अभ्यवहारस्य पञ्चविधत्वं भक्ष्यभोज्यचोष्यलेह्यपानीयभेदेन ।' (का०); 1 भक्ष्य, food which is to be chewed and then eaten, as bread etc 2. भोज्य, food which is simply to be eaten, such as rice. 3. चोष्य, things to be sucked, such as mango-pickles. 4. लेह्य, things to be licked, and 5. पानीय, to be drunk. The accuracy of Vidūṣaka's knowledge in the department of eatables is noteworthy. उपनतसंभारस्य, the materials (संभार) for which are brought. शक्यमुक्त्या विनोदयितुम्-The idiomatic use of शक्यम्, regardless of the difference in gender or number or both from the noun it qualifies, should be noted. This idiom has gained currency and justification from the well-known line 'शक्यं चानेन श्वमांसादिभिरपि क्षुत् प्रतिहन्तुम् ।' (पतञ्जलि's महाभाष्य), also शक्यं चानेन शालिमांसादीनि अपि व्रतयितुम् ।' Ibid.; 'शक्यमोषधिपतेन-वोदयाः...छेतुमग्रनखसंपुटैः कराः ॥ (कुमार० VIII.62). Compare वामन's remark: शक्यमिति रूपं विलिख्यवचनस्यापि कर्माभिधायां सामान्योपक्रमात् ।' (का. सू. वृ. V. 2) Cf. 'शक्यम्...आलिङ्गितुं पवनः' Śak. III. 6.

P. 32. 1. 6. दुर्लभप्रार्थनः, दुर्लभं प्रार्थनं यस्य, whose craving is difficult to be satisfied. The King is all along conscious of the

circumstance that उर्वशी, being a सुराङ्गना, was beyond his reach.
 11. 7-11 The विदूषक's words prove that he does not always wear motley in his brain. He means to point out to the King that if Urvaśī has seen him, she is sure to have fallen in love with him.

P. 32. 1. 12 पक्षपातोऽयमवधार्यताम्—The King's modesty is noteworthy. He means to say that the विदूषक's observation 'न खलु सा दुर्लभा' is due to his partiality and affection for him (the King). अहमिव विरूपतया, said in a true sportsmanlike spirit; he is having a joke at his own cost, by confessing that he is peerless (अद्वितीय) in deformity. Cf. his words later : 'आश्रमवासपरिचित एव शाखामृगः।' (Act V. P. 154); निपुणिका has already told us (P. 26. 1. 2) that he looks like a monkey.
 1. 17 समासतः, as a whole.

St. 3. The King waxes eloquent while describing the beauty of his heavenly beloved. Cf. 'Her loveliness yields splendour to her ornaments'. (Wilson); also Kāt. एतत्संबन्धेनाभरणस्यापि शोभातिशयो भवतीत्यर्थः।'. She lent beauty *even* to the ornaments she wore. The idea in this St. is a distinct advance upon the one in the following; कण्ठस्य तस्याः स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य। अन्योन्यशोभाजननाद्वभूव साधारणो भूषणभूष्यभावः॥ (कुमार० I4.2) प्रसाधनविशेषः, विशिष्टं प्रसाधनम्, a decoration in a special manner; 'निरतिशयशोभाजनकमित्यर्थः।' (र०). उपमानस्यापि—an उपमान is a standard of comparison. According to the rules of the Alankāraśāstra, an उपमान must be superior (अधिकगुण) to the उपमेय. In Urvaśī's case, however, her body was the उपमान for the accepted उपमानs like the Moon. P. 34. 1. 2. चातकव्रतम् 'The vow of a Cātaka,' which even when exceedingly thirsty will never drink any water lying on the earth, but will look up towards the sky and continue crying piteously till it should rain and the rain-drops fall into its mouth. (Pandit). Cf. मल्लिनाथ on रघु. V. 17: धरणीपतितं तोयं चातकानां रुजाकरम्। दिव्यरसाभिखाषिणा has a *double entendre*: (i) hankering after heavenly love, i. e. love of a celestial Apsaras—with reference to the King;

(ii) seeking heavenly water. The King resembles the Cātaka since both are averse to earthly रस (love, water); दिव्यरस really stands for उर्वशी. Pandit points out that 'the Cātaka is not a fabulous bird. It is a small bird, smaller than the smallest dove, has a long tail, and combines in itself the black, the yellow and the white'. It is often seen in Western India विविक्ते, a solitary place. प्रमदवनम्, प्रमदानां वनम्, a garden attached to the palace so that the ladies of the harem may divert themselves there without being observed or disturbed by strangers. स्यादेतदेव प्रमदवनमन्तःपुरोचितम् ।' (अमर). 1. 9. प्रत्युद्गतः, has come forward to greet or receive (प्रति+उद्+root गम्). आगन्तुकः, a guest. उपपन्नमिदं...वायोः, the epithet दक्षिण has a double meaning: (1) southern; (2) polite, courteous; solicitous-to-please, an epithet usually applied to lovers (दक्षिणाः कामिनः). Note that the King tries to justify the epithet दक्षिण with reference to the wind.

P. 34. st. 4. The King is reading his own mind in the Nature around; the poet clothes a natural phenomenon in a highly poetic garb. The King understands the word दक्षिण in the latter sense. To him the wind appears to be a lover, because it possesses स्नेह (love, semen) and दाक्षिण्य (gallantry), the two most essential qualifications of a lover. Cf. दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनम्' (S. D.) निषिञ्चन्-अतिमधुसंपन्नां कुर्वन्' (र०) 'प्रसवाधानवतीं कुर्वन्' (का०); (1) bedewing with honey, producing floral juice inside; (2) impregnating. The poet very beautifully conceives the southern breeze to be a lover, who has two sweet-hearts, the माधवी or वासन्ती which flowers in spring, and कौन्दी or माघी which flowers in Māgha, two months earlier. The Vāyu ardently loves and enjoys the youthful sweet-heart, the माधवी, whereas he *merely pleases* the elderly कौन्दी by dancing with her. He showers his स्नेह on the youthful and new love माधवी and is merely दक्षिण to the कौन्दी, who is past her youth—a role which the King is himself going to play towards उर्वशी and the Queen respectively. Cf. for a similar idea the famous song of हंसपदिका from the Śāk. 'अभिनवमधुलोलुपस्त्वं तथा

परिचुम्ब्य चूतमञ्जरीम् । कमलवसतिमात्रनिवृत्तो मधुकर विस्मृतोत्सेयनां कथम् ॥' (V. 1). Note how the simple fact of the wind blowing against the माधवी and कौन्दी creepers is very suggestively represented in a highly romantic setting! There is a somewhat objectionable play on the word स्नेह. Cf. Raṅg. 'माधव्याः हि...नववयोविशेषशालिन्या भासिन्या इव निषेको माथ्याश्च...प्रगल्भाया इव नर्तनमात्रमिति...'.
 P. 34. l. 15. अभिनिवेशः, deep attachment; it may here mean 'determination.' The विदूषक means that the King should at least show devotion to the Queen. The King scrupulously follows the rule. (Cf. आर्यं लतव्यं विज्ञाप्यतां देवी यस्ते छन्द इति । P. 78. l. 4. मा मैवम् । अनुग्रहः खलु नोपरोधः । P. 92. l. 12. प्रसादमाकाङ्क्षति यस्तवोत्सुकः etc. III. 13; दातुं वा प्रभवसि मामन्यस्यै etc., III. 14) समर्थितम्—चिन्तितम्.

P. 36. st. 5. Construe : यत् अहं तापशान्तये तूर्णम् उद्यानं विविक्षुः (अस्मि), तत् हि स्रोतोजबोद्धमानस्य प्रतीपतरणम्. (अनुष्टुभ्)

The King thinks that his visit to the pleasure-garden in the hope that it may allay the anguish of his mind is like rowing against the current. The visit may rather augment his torment. (Cf. for a similar idea : रम्याणि वीक्ष्य...पर्युत्सुकीभवति यत्सुखितोऽपि जन्तुः । Śak V. 2) विविक्षुः, desid. adj. from विश्, प्रतीप, 'against the current'; प्रतिगता आपो यस्मिन्कर्मणि यथा तथा प्रतीपम्, स्रोतोजबोद्धमानस्य, स्रोतसो जवः स्रोतोजवः, तेन उद्धमानस्य; of one, who is being born down by the force of the current. The variants are not supported by much Ms. evidence; nor do they give better sense.

St. 6. Construe : पञ्चबाणः इदम् असुलभवस्तुप्रार्थनादुर्निवारं मे मनः प्रथमम् अपि क्षिणोति; किमुत मलयवातोन्मूलितापाण्डुपत्रैः उपवनसहकारैः अङ्कुरेषु दर्शितेषु (सत्सु). (मालिनी).

The King means to say that Cupid's shafts are already tormenting him; the southern breeze, the mango sprouts, etc., which are well-known as excitants of passion, will make him still worse. पञ्चबाणः, the five-arrowed god, Cupid. The adj. पञ्चबाण is हेतुगर्भ. The five flowery arrows are 'अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥'. They are

otherwise mentioned as well: उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा । संमोहनश्च कामस्य पञ्च बाणाः प्रकीर्तिताः ॥ (Quoted by महेश्वर on अमर° I. 1. 26.). गीतगोविंद X. 6 gives the following : बन्धूक्युतिवान्ववोऽयमधरः स्निग्धो मधूकच्छविर्गण्डश्चाण्डि चकास्ति नीलनलिनश्रीमोचनं लोचनम् । नासाम्यैति तिलप्रसूनपदवीं कुन्दाभदन्ति प्रिये प्रायस्त्वन्मुखसेवया विजयते विश्वं स पुष्पायुधः ॥ असुलभवस्तुप्रार्थनादुर्निवारं, असुलभं (उर्वशीरूपं) यद्वस्तु, तस्मिन् प्रार्थना, तस्या दुर्निवारम्, which cannot be turned away from its desire for an object difficult to attain. मलयवातोन्मूलितापाण्डुपत्रैः, मलयवातेन उन्मूलितानि आपाण्डूनि पत्राणि येषां ते, तैः—Malaya is a mountain in the south of India known for its sandal trees. Cf. मलये भिष्ठपुरंध्री चन्दनतरुकाष्ठमिन्धनं कुर्वते । सहकारः, Cf. आम्रश्वृतो रसालोऽसौ सहकारोऽतिसौरभः । (अमर), a mango-tree known for the sweet fragrance of its blossoms. Note that it is clear from this St. and from 'प्रेक्षतां भवान् वसन्तावतारसूचकमभिरामत्वं प्रमदवनस्य' below, that the time at which the scene of this Act is laid is spring.

P. 36. 1. 10. परिदेवितं, past pass. part., used as a noun, according to 'नपुंसके भावे क्तः ।'. अनङ्गः, Cupid, called अनङ्ग, the bodiless one, after his body was burnt down to ashes by Śiva when he made a futile attempt to discharge an arrow at the God. Cf. Kumār. III. 72, तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥'. For the idea underlying विदूषक's words, cf. स्मर एव तापहेतुर्निर्वापयिता स एव मे जातः ।' (Śāk. III.) and III. 20 below. 1. 19. प्रतिगृहीतं ब्राह्मणवचनम्—प्रतिगृहीतं, primarily applicable to the receipt of a largess from a patron. The King means to say that he is much obliged to the विदूषक for his blessing. 1. 22. वसन्तावतारसूचकं, indicative of the advent of Spring. अवतार should be more strictly used instead of अवतार; but अवतार is current coin with poets; cf., however, Vāmana's famous remark—'अवतारवाचयशद्वयोर्दीर्घव्यत्यासो बालानाम् ।'.

St. 7. A beautiful description of the advent of spring. Construe: कुरबकं द्वयोः भागयोः श्यामं, अग्रे ह्रीनखपाटलं च (तिष्ठति); उपोढरागमुभयं बालशोकं भेदोन्मुखं तिष्ठति; ईषद्वद्धरजःकणाग्रकपिशा नवा मञ्जरी चूते (तिष्ठति); सखे, मुग्धत्वस्य च यौवनस्य च मध्ये मधुश्रीः स्थिता इति मे भाति. (शादूलविक्रीडितम्).

कुरबकं, a small red flower. It appears from Raṅg's words 'तत्र शोणे कुरबकस्तत्र पीते कुरण्टकः इति त्रिकाण्डी', that it has *two* varieties, the red and the yellow. It is certainly better to take पाटलं as an adj. to कुरबकं, and not as referring to the पाटल flower. स्त्रीनखवत्पाटलं, reddish like the nails of a woman. उपोढरागसुभगं, उपोढः यः रागः तेन सुभगम्, beautiful on account of the fresh red colour that has made its appearance. भेदोन्मुखम्=विकासोन्मुखम्, ready to bloom. मञ्जरी, blossom. ईषद्वद्वरजः०, ईषद्वद्वाः रजःकणाः परागा यासां ताः, ता अग्रकलिकाः प्रथमकोरका यस्याः ।' (का०), the first buds whereof have pollen as yet only imperfectly formed. मधुश्रीः, Vernal Beauty; मधोः श्रीः, the world मधु in the sense of spring being masc. Cf. मधु क्षौद्रे जले क्षीरे मये पुष्परसे मधुः । दैत्ये चैत्रे वसन्ते च जीवशोके मधुद्रुमे ॥ (विश्व). मुग्धत्वस्य यौवनस्य च मध्ये, 'between budding infancy and flowering youth.' What constitutes मुग्धत्व and यौवनत्व is well brought out by Raṅg. 'अनेन विशेषणद्वयेन (Viz. उपोढरागसुभगम् and भेदोन्मुखम्) मुग्धदशाप्रान्त उक्तः । ईषद्वद्वेत्यादिना यौवनादिरवर्णं ।'. The first two lines describe youth with its charms 'half concealed and half revealed'; the third refers to the manifestation of youth and the changes wrought by it. The changes that come over a maiden who is entering on her youth are the reddish colour of the nails, showing health, the darkening of the nipples of the breasts, and the bewitching charm that she attains under the influence of love (राग), when she is naturally free from all care (अशोकम्). 1. 18. एष etc., विदूषक at times bursts into compounds, as can be seen in this sentence. मणिशिलापट्टकसनाथः, possessing a seat of marble. Cf. for a similar idea Śāk. VI & Priya. II. अतिमुक्त is only another name for the माधवी, called मोगरा in Marāthi. Cf. 'अतिमुक्तः पुण्ड्रकः स्याद्वासन्ती माधवी लता' (त्रिकाण्डी). The name अतिमुक्त is explained as 'अतिक्रान्ता मुक्तां शौक्यात्'. उपचारः, materials of worship. प्रतीच्छति (इष् with प्रति, to wait for, to receive). P. 38.1. 4. ललितलता०, the creepers are compared to beautifully attired ladies captivating a man with their charms. The idea only suggested here is expressed in Śāk. VI. 'सखे वन्दोपविष्टः प्रियायाः किञ्चिदनुकारिणीषु लताषु दृष्टि विलोभयामि ।'.

P. 38. St. 8. Construe : सखे कुसुमितासु अपि उपवनलतासु तद्रूपालोक-
दुर्ललितं मम चक्षुः श्रुतिं न बध्नाति. (आर्या)

कुसुमितासु (cf. note on गर्वित in Act I)—hence comparable to ladies who are in their best, having attained maturity. नम्रविटपासु, नम्राः नता विटपाः क्षुद्रशाखां यासाम् । श्रुतिं (=प्रीतिं) न बध्नाति, does not find pleasure in. तद्रूपालोकदुर्ललितम् = उर्वशीगतरूपावलोकनदृष्टम् (going with चक्षुः); दुर्ललितम्, दुराग्रहग्रस्तम् (र०), दुष्टं ललितमस्य, spoiled by fondling ; hard to please ; grown fastidious. The King means to say that nothing short of a sight of his beloved Urvaśī would gladden his eyes and heart. Kāṭ briefly brings out the significance of this St. 'अत्र कुसुमान्याभरणस्थानीयानि । विटपा बाहुस्थानीयाः । लता अङ्गयष्टि-स्थानीयाः । तस्मादासां लतानामुर्वशीरूपसादृश्ये विद्यमानेऽपि तथाविधसौभाग्याभावात्प्रीत्यभाव इत्यभिप्रायः ।'. He further remarks: 'अत्रारतेर्गम्यमानत्वाद् विधूतं नाम संध्यङ्गमुक्तं भवति । तदुपायश्चिन्त्यतां यथा सफलप्रार्थनो भवेयमित्यत्र प्रयत्नो नाम द्वितीयावस्था सूचिता । बिन्दुप्रयत्नयोः साम्यात्प्रतिमुखसाधिरित्यनुसंधेयम् ।'.

P. 38, l. 11. The King has requested the विदूषक to find out some remedy for securing उर्वशी; the latter points out that he is not the proper person to give good advice, clod-pated as he is. The text of the विदूषक's answer appears to be tampered with. Raṅg. reads वज्जो (वज्रम्) instead of वेज्जो ; we retain the latter reading because it is supported by a majority of Mss., and secondly, we fail to see how the reading of Raṅg., which is *very probably* an emendation, due to the difficulty of finding out who the physician of Indra might have been, gives us anything like a satisfactory interpretation. The विदू० refers to the Indra-Ahalyā myth, just to show his learning; his main thesis is that the physician (himself) and the love-sick patient are both mad ; the विदूषक calls himself a वैद्य as he has to cure the King of his love-sickness. Cf. विदू०'s words in the Śāk. 'लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना । न जाने कथं चिकित्सितव्यो भविष्यति ।'. He draws a parallel from mythology and squeezes it into service by importing into it the वैद्य,—a circumstance quite after the fashion of *any* विदूषक ; it is idle to look for any confirmation from mythology.

That is how we understand the passage. The words 'महेन्द्रस्य वैद्यः' point to the fact that some physician was Indra's adviser and that he could not give Indra proper advice. Who can be this वैद्य? No satisfactory explanation is forthcoming, and the myth itself mentions no third party in the intrigue. Mr. Kale understands वैद्य to refer to the moon, who is औषधीपति. It is well-known, however, that the Moon does not palliate love-malady, but rather, aggravates it. According to one account the Moon disguised as a crow went to the āsrama of गौतम and crowed at midnight; when as a result the sage went to the river to bathe, thinking it was dawn, Indra disguised himself as गौतम and ravished अहल्या.

The passage is a difficulty. We believe we have offered a most reasoned and intelligible explanation. The difficulty is neither surmounted nor lessened by reading वज्रो (वज्रः) with some of the Mss. and Raṅg. The meaning in that case would be something like this: just as the thunderbolt is an invariable concomitant of Indra and is usually indispensable to him, so am I to you, no doubt; but what good is the वज्र to Indra when he is अहल्याकामुक! Similarly, what service can I render to you, who are उर्वशीपर्युत्सुक? द्वावत्रौन्मतौ has given trouble to editors. Who are the *two*? Pandit thinks that the वैद्य and the विदूषक are meant; this does not appear to be correct; besides, 'अत्र' has a *direct* and *intimate* bearing on the issue at hand. Surely the King and the विदूषक are meant; but then, what is the force of the expression? The विदूषक appears to be thinking *quickly* but *loosely*. He is aware, however, of his being known as a blockhead; in the fashion of a Shakespearean jester, he seems to say: 'We two loggerheads together!' 'I am admittedly a madman; but then you are so much under the influence of this उन्माद (love-madness), that you do not even realize whose aid you are requisitioning. Two mad fellows have met!'—That is the import of the विदूषक's words. It is *not* correct to say that the King, because he makes the suggestion, and the विदूषक, because he *accepts* it, are here referred

to as उन्मत्त. The विदूषक cannot as yet be said to have accepted the King's suggestion at all !

The Indra-Ahalyā myth is based on the physical phenomenon of the Sun following the Dawn or Night (अह्नी लीयमाना). According to others, since Indra is the Rain-god, and Ahalyā means unploughed land (अ+हल, a plough with the affix यत्), the myth refers to the cultivation of untilled land with the aid of rains.

P. 38. L. 15 ff. The विदूषक is flattered by the King's compliment and now undertakes to think over the problem, provided he is not disturbed. He gesticulates thinking—the sight must give food for fun ! It serves, however, a very important dramatic purpose. Unless these two characters were given *reasonable* occupation to be kept on the stage, and unless they were hushed into silence, the audience could not be introduced to the interesting conversation between चित्रलेखा and उर्वशी. Kālidāsa here employs a highly ingenious device and furnishes quite a natural and sound reason for the silence of both. समाधिः, a technical term from the Yogaśāstra ; it is here used in the sense of 'deep thinking, meditation'. l. 4, निमित्तं सूचयित्वा, निमित्त here stands for a good omen ('दक्षिणाक्षिस्यन्दादि' का०) such as the throbbing of the right arm or the right eye. Cf. III. 9 below. This must naturally require clever and skilful acting.

St. 9. Construe : सकलेन्दुमुखी सा च न सुलभा, किमपि च इदम् अनङ्ग-विचेष्टितम् ; काङ्क्षितसिद्धिषु अभिमुखीषु इव मनः एकपदे निर्धृतिं व्रजति. (द्रुतविलम्बितम्). च-च, expressive of antithesis, 'though-yet.' किमपि, 'for some reason or the other'; Cf. किमपि तूष्णींभूतः (P. 26.l.21); it may also mean 'indescribable'. अनङ्गविचेष्टितम्, working of Cupid, viz., throbbing of the right eye and so on. Cf. शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य । (Śāk. I.15). The reading ०विशेषितम् is out of place; the context plainly requires ०विचेष्टितम्. अभिमुखीषु, अभितो मुखानि यासां ताः अभिमुख्यः, तासु. निर्धृतिः, happiness. The variant for the last pāda is interesting (see f.n.); निर्धृतिं व्रज् is an extremely eloquent expression, the significance

whereof was lost upon some scribe; or he thought that व्रजति तिष्ठति नैकपदे was more effective, and hence the attempted improvement. Pandit rightly asks: 'Could corruption go farther?' Note, moreover, that the variant is really to be traced to a few Mss only.

P. 38. L. 21. आकाश्यानेन, along the aerial path. P. 40. 1. 3 क्षणविघ्नितं, क्षणं विघ्नितं (विघ्नः संजातः अस्य तत्) आकाशगमनं यस्याः, ताम्. Raṅg has a verbose, and apparently explanatory reading, which is a mere repetition of the conversation between the two friends on the Hemakūṭa; moreover, the elaborated reading is less suggestive; Cf. Pandit: '...because the less open allusion conveyed by the shorter reading is more gentle and more fitted to be made by the heroine than the long quotation...'.
 P. 40. LL. 6 ff. The conversation between चित्रलेखा and उर्वशी is quite interesting. उर्वशी admits that she has cast off all sense of shame. Her replies 'हृदयम्' and 'मदनः खलु मां नियोजयति,' are so eloquent. These frank admissions of the workings of her heart and the unimpeded course of her love are comparable to those of वसन्तसेना; Cf. मृच्छ०, close of Act IV. 'चारुदत्तमभिरन्तुं गच्छावः 1', 'and IV. 33; also read V. 12. ff., 28, and 'न शक्या हि स्त्रियो रोद्धुं प्रस्थिता दयितं प्रति।' V. 31. अपहस्तितलज्जः; अपहस्तिता दूरीकृता लज्जा यस्मात् असौ । 'निरस्तत्रपः' (का०). संप्रधार्यताम्—समर्थ्यताम्, think well, weigh the pros and the cons. अन्तरायः, impediment. (अन्तर्मध्ये अयनम्; or अन्तरस्य व्यवधानस्य अयनम्). देवगुरु, Bṛhaspati, the preceptor of the gods. अपराजिता, name of the lore; lit. 'the invincible'. The poet calls the protective herb tied to the wrist of सर्वदमन (Śāk. VII) by the same name. शिखाबन्धनविद्या, the lore of tying the hair into a knot while repeating some charms. Bṛhaspati appears to have taught the Apsarases the vidyā after the recent outrage against them. अलङ्घनीये, proof against injury; unassailable. Cf. 'नास्ति विधेरलङ्घनीयम्' P. 110 below. अहो विस्मृतं..., past pass. part. frequently used in an active sense by Kālidāsa—thrice in the Śāk., and twice in our play; Cf. प्रथमं पुनः पुनर्दर्शनेन विस्मृतास्मि । V. P. 77. Cf. मधुकर विस्मृतोऽस्येनां कथम्'

Śāk. V. 1; also Raghu. 19. 2. राघवभट्ट explains 'विस्मृतं विद्यते अस्य' by affixing अच्, which is a मत्वर्थीय. विस्मृतं विस्मरणम् । नपुंसके भावे क्तः ।.

P. 42. L. 11. सिद्धमार्गम्, the Siddhas are semi-divine beings, so called because of their being possessed of eight सिद्धिs or superhuman faculties. 'अणिमा महिमा चैव गरिमा लघिमा तथा । प्राप्तिः प्राक्काम्यमीशित्वं वशित्वं चाष्ट सिद्धयः ॥'. L. 16. प्रतिष्ठानं, the Capital of Purūravas, situated at the confluence of the Ganges and the Jumna. सलिलेषु अवलोकयत इव आत्मानं, a fine उत्प्रेक्षा; the city was mirrored into the waters of the rivers. विशेषपावनेषु सलिलेषु, Cf. Raghu. XIII. 58, and Hemādri: 'या गतिर्योगमुक्तस्य तत्त्वज्ञस्य मनीषिणः । सा गतिस्त्यजतः प्राणान् गङ्गायमुनसंगमे ॥': स्थानान्तरगतः स्वर्गः is a tribute to the beauty and splendour of the City. Compare चित्रलेखा's remark, where she speaks of the प्रमदवन as नन्दनवनैकदेश, a part of Paradise.

P. 44. L. 6. हला एष..., the King is compared to the Moon and उर्वशी to moon-light, thereby suggesting their invariable concomitance. Cf. 'शशिना सह याति कौमुदी' Kumār. IV. 33. प्रतीच्छति, expects, waits for. कौमुदी, moonlight. कौ (पृथिव्यां) मोदन्ते जना यस्यां तेनासौ कौमुदी मता ।'; or कुमुदानामियम्. सविशेषं प्रियदर्शनः, particularly charming; 'because she now sees him with the eyes of love, and also the King's love for Urvaśī has given him an appearance which she loves to look at, and she can take a full glance of him.' (Pandit). Cf. 'वसन्ति हि प्रेम्णि गुणा न वस्तुषु ।'. L. 15. तिरस्करिणीप्रतिच्छन्ना, being concealed by the तिरस्करिणी charm or art. तिरस्करिणी=अन्तर्धानविद्या (र०), which should be distinguished from the शिखाबन्धनविद्या. The former is the art possessed by celestial beings by which they could render themselves invisible to whomsoever they liked. In this case, e. g., Urvaśī is invisible to the King and the Vidūṣaka, but is naturally visible to the audience. In connection with this dramatic device, Wilson observes: 'Being visible to the audience and invisible to the individuals on the stage is a contrivance familiar to the plays of various people, especially our own, as the ghost of Hamlet, that of

Banquo, Ariel in the Tempest, and Angino in the Virgin Martyr, who repeatedly enter invisible.'

L. 20. भोः चिन्तितो..., Note that the विदूषक was so long kept busy, thinking out a plan until the two nymphs had stationed themselves near the King. आत्मानं विकथ्यते, thinks much of herself: 'बहुमानपात्रं संभावयते' (का०). P. 46. l. 3 किं पुनर् मानुष्यं विडम्ब्यते, why do you act like a mortal? चित्रलेखा implies that उर्वशी could find out an answer to her query by means of her supernatural powers (प्रभाव), inasmuch as she is not, in this matter, helpless like a mortal. उर्वशी's reply is significant. She is nervous, lest the King's प्रणयिनी may be other than herself. Cf. Kāt: 'अत्र भयकारणं राजप्रार्थिताऽन्या भवेदिति शङ्का।'. Urvaśī prefers blissful ignorance. l. 13 प्रतिकृतिमालिख्य etc. This is a sensible device suggested by the विदूषक. Drawing of the beloved's portrait is a favourite pastime with Kālidāsan lovers. Cf. त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायामात्मानं ते चरणपतितं यावदिच्छामि कर्तुम्। अस्मैस्तावन्मुहुरपचितिर्दृष्टिरालुप्यते मे...॥ (मेघ० II. 44) and Śāk. VI. 22. हीनसत्त्व हृदय, O ungenerous heart!

St. 10. Both the remedies are impracticable according to the King. Construe the latter half: तां च सुवदनां प्रियाम् आलेख्ये असमाप्य अपि, (हे) सखे, मम नयनयोः उद्घाष्यत्वं न भविष्यति (इति) न. (हरिणी).

न-न, two negatives make an emphatic affirmative. उद्घाष्यत्वं= उदश्रुत्वम् (का०); the construction is ungrammatical. Even before the picture could be finished (असमाप्य), tears would be welling into his eyes. Mark the force of the negative अ here. Raṅg. remarks: '...न हि सव्यथान्तःकरणस्य निद्रागमनमश्रुसमावृतनेत्रस्य च लिखनं वा क्वचिद् घटत इति भावः।'. Some editions read समवाप्य instead of असमाप्य. This variant cannot be justified on a single consideration; in the first place, it is against many mss. and either commentator; moreover, असमाप्य brings out the spirit of the King's words admirably. When the portrait cannot be finished at all, how can he hope to divert himself by gazing at it! It is, to say the least, quite idle trying to show that समवाप्य gives quite a good sense. Besides, the idea of the parallel passage: 'प्रजागरातिवलीभूतस्तस्याः स्वप्ने समागमः। बाष्पस्तु न ददात्येनां द्रष्टुं

चित्रगतामपि ॥' (Śāk. VI.22), which lends support to 'समवाप्य' need not *necessarily* be present in the passage before us.

St. 11. construe: सा मम नितान्तकठिनां मानसी रुजं न वेद; प्रभावविदितानुरागम् अपि मां वा अवमन्यते; पञ्चबाणः तस्मिन् जने मम समागममनोरथान् अलब्धफलनीरसान् विधाय, कृती भवतु. (पृथ्वी).

In the first half of the st. the King speaks of two possible explanations of Urvaśī's attitude towards him. अवमन्यते वापि माम्—thinking that it is below her dignity to respond to the love of a mortal. प्रभावविदितानुरागम्, प्रभावेण (=स्वकीयेन महिम्ना, Kāt.) विदितः अनुरागः यस्य असौ, तम्. अलब्धफलनीरसान्..., अलब्धानि फलानि यैः ते अलब्धफलाः, ते च नीरसाश्च, तान्, vain because of their fruitlessness. मनोरथान्, note the significance of the plural; it shows how constantly the King thought of Urvaśī. भवतु..., Cf. 'काम इदानीं सकामो भवतु' (Śāk. IV). कृती, कृतमनेन इति, =कृतार्थः ; let Cupid be victorious by victimising me before his shafts—says the King. Cf. फलाभावे तु मरणमेव वैरस्ये निदानम् ।' (२०).

P. 48. L. 13. मामेवमवगच्छति, एवम् is significant—such, i.e., capable of disregarding him even when I know his love for me by my प्रभाव. 'एवमवगच्छतीत्यनेन प्रभावादनुरागं विदित्वापि मामवमन्यमानां जानातीति...' (का०). संपादितोत्तरा, संपादितमुत्तरं यया सा. Note how quickly उर्वशी makes up her mind to send a love-epistle. Compare with this the highly delicate and artistic situation in the Śāk., where the heroine first discusses the problem with her friends. One can easily account for the difference—शकुन्तला is an unsophisticated, coy maiden, a Child of Nature ; उर्वशी is a nymph, a heavenly courtesan ! प्रभावनिमित्तेन..., because no natural one was at hand just then. L. 19. अविह्वल- 'आक्रोशे' (का०). L. 20. भुजङ्गनिर्मोकः, the slough of a cobra. अक्षरविन्यासः, a writing of syllables.

P. 50. L. 4. समानानुरागसूचकानि, suggestive of an equally deep love. नास्त्यगतिर्मनोरथानाम्, there is nothing beyond the reach of desires. The King means to say that when a person entertains an ardent desire for a thing, there is nothing that he does not imagine as happening in fulfilment thereof. Compare पार्वती's

words: 'मनोरथानामगतिर्नि विद्यते ।' (कुमार० V.64). अनुवाच्य, reading to himself. प्रसन्नस्ते तर्कः, your guess is right. Cf. 'नैतावता भवन्तं प्रसन्नतर्कं मन्ये ।' (माल० III). P. 50. l. 10. नागरिकः, नगरे भवः, town-bred, refined, polite, as opposed to जानपद or rustic. उर्वशी compliments the विदूषक on his being a galand; naturally enough his request to the King to read the letter *out* must have pleased her.

Stt. 12-13. Construe: (हे) स्वामिन्, यदि नाम अज्ञाता अहम् अनुरक्तस्य तव उपरि तथा (स्याम्) यथा त्वया संभाविता, (तर्हि) ननु मम शरीरके लुलितपारिजातशयनीये नन्दनवनवाता अपि अत्युष्णका भवन्ति. (आर्या).

यदि नाम, if at all. अज्ञाता, whose sentiments towards you are not known to you. संभाविता, imagined, supposed. उर्वशी means to say that she was suffering severe pangs of love for Purūravas even when she did not know of his love for her. Else how could the bed of the heavenly Pārijāta flowers and the breezes of the Nandana, which are unequalled stock remedies of persons suffering from unrequited love, fail to alleviate her love distress? Compare with this Śakuntalā's love-letter—तव न जाने हृदयं मम पुनः कामो दिवापि रात्रावपि । निर्वृण तपति बलीयस्त्वयि वृत्तमनोरथान्यङ्गानि ॥. लुलितपारिजातशयनीये qualifies शरीरके, लुलितं (crushed) पारिजातशयनीये येन, तस्मिन्. The love-letter marks a stage in the development of the plot; Cf. Kāt : अत्र स्वानुरागप्रकाशकस्य वाक्यस्योपपत्तिमत्त्वादुपन्यास इति सन्ध्यङ्गमुक्तं भवति ।'.

ननु भणितमेव कमलनालायमानैरङ्गैः is चित्रलेखा's answer to the very anxious question of उर्वशी as to what the King would say on reading the letter. कमलनालायमानैः (pr. part of the denominative from ० नाल) = कमलनालवदाचरद्भिः । Kāt adds : कण्ठकितैरित्यर्थः । अनेन रोमान्धेन राज्ञो हृष्टत्वमुक्तं भवति ।'. He has understood the expression rightly. It is rather surprising that editors have missed the point in his observation. They take the expression to mean 'emaciated', since कमलनाल is a very delicate thing. Nothing could be farther from the truth. If the King looked so visibly emaciated, it could hardly have escaped detection by the clever चित्रलेखा. Moreover, the question is 'किं नु खलु सांप्रतं भणिष्यति',

सांप्रतं here stands for 'now that he has read the letter'. The most appropriate answer is given by the *observant* चित्र०, who, along with उर्वशी, is standing very near the King (पार्श्वगता). The King was overjoyed on reading the encouraging letter and his hair stood on their ends. This is the *only* correct explanation the wrong one proceeds from the ignorance of the fact that lotus-stalks, though very tender, have small hair-like thorns on them. Compare the beautiful St. 'अन्तश्छिद्राणि भूयांसि कण्टका बहवो बहिः। कथं कमलनालस्य नाभूवन्मङ्गुरा गुणाः ॥' (भल्लटशतक. २३) P. 52 L. 2. स्वस्तिवायनम्, a present given to a ब्राह्मण for receiving blessings from him (स्वस्त्यर्थं वायनम्). Mr. Pandit has the following philologically interesting note on the word : 'वाअण is doubtless a very old curruption, the वाण of the Marathi language, of उपायन. The corruption has been improved back into a Sanskrit word वाणक...'.
 St. 14. Construe : (हे) सखे, तुल्यानुरागपिशुनं ललितार्थबन्धं पत्रे निवेशितं प्रियायाः उदाहरणम् उत्पक्ष्मणः मदिरेक्षणायाः तस्याः आननं मम आननेन समागतम् इव. (वसन्ततिलका).

तुल्यानुरागपिशुनम्—समानप्रेमसूचकम्, suggestive of equal love. Cf. 'पिशुनौ खलसूचकौ' (अमर) ललितार्थबन्धम्, ललितोऽर्थस्य बन्धो यत्र। ललितौ अर्थबन्धौ अभिधेयरचनाविशेषौ यत्रेति वा।' (२०); (i) having a charming sense; (ii) having the sense and words artistically arranged. पत्रे निवेशितम्, inscribed on a leaf. उदाहरणम्, a song, a piece of poetry. Cf. जयोदाहरणं (Act I). Kāt. explains the word as 'वाचिकम्', message, and Raṅg. as 'उक्तिः', speech. उत्पक्ष्मणः, उद्धृते पक्ष्मणी यस्याः सा, तस्याः, qualifies मदिरेक्षणायाः; Kāt. construes it with मम. मदिरेक्षणायाः, (१) मदिरे ईक्षणे यस्याः सा, तस्याः, whose eyes are bewitching; (२) मदिरमीक्षणं यस्याः सा, whose glance is मदिर or fascinating. Mr. Pandit quotes the following definition of मदिरा दृष्टि from शौर्यादित्य's संगीतकलिका—'स्निग्धार्धमुकुलीकृता लम्बिता मदिरा तथा।...॥ सौष्ठवेन परित्यक्ता स्मेरापाङ्गमनोहरा। वेपमानान्तरा दृष्टिर्मदिरा परिकीर्तिता ॥'. Cf. N. S. VIII. 79-81. The King is highly delighted inasmuch as the letter means much more than a mere समाश्वासनम्.

P. 52. L. 9. अत्र=now; etymologically Marathi आतां is derived from अत्र as used in this passage. अङ्गुलीस्वेदेन—स्वेद is one of the सात्विकभावs due to love. स्वहस्तः, autograph. The King is a romantic lover and wants to take special care of the letter of his beloved. L. 10 किमिदानीं...कुसुमं दर्शयित्वा फले विसंवदति—The विद्वक् misses the point of the King's words: 'धार्यतामयं प्रियायाः स्वहस्तः'; like an insipid fool he thinks that the King wants to preserve the letter as an avowal of her love by Urvaśī. विसंवद, to fail to fulfil one's promise, to cause disappointment. All this conversation prepares Urvaśī for the meeting with the King. She requests her friend to appear before the King while she steadies her heart. Mark how the poet delays ushering उर्वशी into the King's presence, and for a very natural reason too, thus heightening the charm of the meeting. L. 18. पर्यवस्थापयामि, परि+अव+root स्था, causal, to compose oneself. क्षमम्, proper, becoming. क्षम्यते इति. तिरस्करणीमपनीय, it is not quite clear how this stage-direction was actually carried out.

P.54. St. 15. The construction is simple. The metre is अनुष्टुभ्. The King is not able to bear the absence of उर्वशी and the appearance of चित्रलेखा *alone* 'does not delight him. A very familiar simile is employed by the poet. The superiority of उर्वशी is implied by comparing her to the Ganges. पूर्वदृष्टा, *first* seen (पूर्व दृष्टा); the word पूर्व is emphasized. दृष्टपूर्वा would mean 'formerly seen'.

P. 54. l. 14. दुर्जाते, in the calamity or misfortune. बलवद्वाच्यमाना' बलवत् is used as an adv. Cf. बलवदस्वस्थशरीरा शकुन्तला (Śāk. III). With reference to चित्रलेखा's speech, Mr. Pandit remarks: 'It should be observed how our poet causes Citralekhā to avoid all reference to the *bhūrjapatra*'.

St. 16. Construe: तां प्रियदर्शनां पर्युत्सुकां कथयसि; तदर्थे आर्तं पुनरवसे न पश्यसि; अयं स्मरस्य प्रणयः उभयोः साधारणः, तप्तम् (अयः) तप्तेन अयसा घटनाय योग्यम्. (वसन्ततिलका).

पर्युत्सुकाम्, extremely (परे) love-sick. आर्त, afflicted,—is stronger than पर्युत्सुक. Cf. तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्देह्येव ।' (Śāk. III.16.). साधारणोऽयम्...स्मरस्य—(प्रणयः prayer, sollicitation.). 'This prayer proceeding from (the unbearable pangs of) love is mutual'. Note the use of the genitive, स्मरस्य. The King makes a request to चित्रलेखा to bring him and उर्वशी together as they are now in a fit condition for union. 'This last request is couched in the words of a maxim [लोकोक्ति] and is more poetic than when directly made'. (Pandit). It will be noticed that Kāt. construes स्मरस्य with संघटनाय, which is awkward and "does not appear intelligible in the sense of 'the love of both is fit to be united by Smara' (query—united with what?)..." (Pandit). For the third pāda, cf. राजा-भद्रे साधारणोऽयं प्रणयः । (Śāk. III). In the third pāda, Raṅg. reads यतस्व instead of स्मरस्य. As Pandit points out, यतस्व came to be substituted for स्मरस्य, owing to the somewhat puzzling meaning of the latter with यतस्व in the third pāda, the fourth appeared to be too abrupt after it; hence the substitution of 'तां कौमुदीमिव...'. Fancy the locative in the last pāda !

P. 56.L. 4. The stage-direction 'तिरस्करिणीमपनीय' before Urvaśī cracks a joke with चित्रलेखा is significant; it is intended to let the King hear Urvaśī's reproach of Citralekhā. Evidently तिरस्करिणी had the power to conceal her form as well as her sound. चित्रलेखा very skilfully turns the joke against उर्वशी—'इतो मुहूर्तात्...'. (P. 56. l. 7). आचारं प्रतिपद्यस्व, observe the proper formalities. चित्रलेखा is required to remind उर्वशी of such a simple formality as saluting the King, because the latter must be supposed to have been highly excited and confused owing to her great joy on seeing the King.

P. 56. St. 17. Construe: सहस्राक्षात् पुरुषान्तरम् अगतः अयं जयशब्दः त्वया यस्य समुदीर्यते (तेन) मया जितं नाम. (अनुहुम्).

Purūravas means to say that he is really victorious (मया नाम जितं) since उर्वशी herself, so long used to employ the expression 'जयतु जयतु...' with reference to Indra alone, utters

it to greet him. The slight play on the words जयतु जयतु महाराजः and मया नाम जितं is technically called उत्तरोत्तरं, defined as 'प्रगमनं वाक्यं स्यादुत्तरोत्तरम्।' (S. D. VI. 92). सहस्राक्षः, Indra, who was cursed by Gautama to have a thousand openings on his body as a punishment for his intrigue with Ahalyā; these क्षत्s were subsequently converted into eyes. Mr. Pandit points out that the epithet might have been applied to Indra on account of his identification with the Puruṣa, to whom it is applied in the Veda. The reading सहस्राक्षादागतः appears to have arisen from an original °न्नागतः, which was perhaps not properly understood. L. 16. Cf. अत्र परिहासस्य गम्यमानत्वात् नमैति संच्यङ्गमुक्तं भवति । (का०). 1. 19 त्वर्योर्वशीम्—Note how the poet very skilfully calls away उर्वशी at a moment when she longs most for the King's company and thus heightens the interest of the plot. Compare with this the still more charming love scene in the Śāk., which is also abruptly closed by the approach of गौतमी which is intimated to the heroine by her friends in code words—चक्रवाकवधुके आमन्त्रयस्व सहचरम् । उपस्थिता रजनी । (Act III). The poet thus demonstrates the truth of the adage 'There's many a slip between the cup and the lip'; cf. दुष्यन्त's words 'अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः ।'.

St. 18. Construe: यः अष्टरसाश्रयः प्रयोगः मुनिना भरतेन भवतीषु नियुक्तः, ललिताभिनयं तं (प्रयोगं) सलोकपालः मरुता भर्ता अथ द्रष्टुमनाः (अस्ति). (औपच्छन्दसिकम्).

मुनिना भरतेन, by the Sage Bharata, the reputed author of the Nāṭyaśāstra, and the chief exponent of Drama and Acting. प्रयोगः, प्रयुज्यते इति, a dramatic performance; it was the play लक्ष्मीस्वयंवर as we learn from Act III. (P. 72. l. 9). भरत defines a प्रयोग as 'सुवाद्यता सुगानत्वं सुपाठ्यत्वं तथैव च । शास्त्रकर्मसमायोगः प्रयोगः संप्रकीर्तितः ॥' N. Ś. 27. 99. अष्टरसाश्रयः, the eight *rasas* are 'शङ्कार-हास्यकरुणरौद्रवीरभयानकाः । बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥' (K. P. IV. 29). ललिताभिनयं, ललितः अभिनयः यस्मिन् सः, तम्, in which there is graceful acting. द्रष्टुमनाः, द्रष्टुं मनः यस्य, desirous of seeing. The infinitive drops its म् in a Bah. compound having काम or मनस् as its latter member, according to 'तुं काममन-सोरपि'. सलोकपालः, लोकपालैः सह, along with the Guardians of

the Quarters. There are eight of them, corresponding to the eight quarters: इन्द्रो वह्निः पितृपतिर्नैऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥ (अमर०). L. 8. नास्ति मे वाचा shows how deep in love Urvaśī is by now. Citralekhā manages the business of formal leave-taking.

P. 58. l. 13. ईश्वरनियोगप्रत्यर्थी, ईश्वरस्य नियोगः, तं प्रतिकूलम् अर्थयितुं शीलमस्य, standing in the way of the commands of the Lord (Indra). L. 14. उर्वशी वियोगदुःखं रूपयन्ती, etc., this separation is technically called प्रवासविप्रयोग, which is of three kinds: स च भावी भवनभूतस्त्रिधा यो बुद्धिपूर्वकः ॥ द्वितीयः सहसोत्पन्नो दिन्यमानुषविच्छिन्नात् ।² (D. R. IV. 65-6), धनिक's comment whereon is: यथोर्वशीपुरुषवसो-र्विकमोर्वश्याम् । l. 15. वैयर्थ्यमिव चक्षुषः, Cf. यदृच्छया त्वं etc., I. 9. P. 60. l. 2. मा भवानङ्गानि मुञ्चतु, do not despair'; lit. 'do not drop your limbs (through despair)'. इतो गतम्, (her love) with reference to you, शिथिलयति, denom. from शिथिल.

St. 19. Urvaśī went to heaven leaving a permanent impression on the King, who eloquently expresses it in this St. He imagines she left her heart with him.

Construe: शरीरस्य अनीशया (तया) स्ववशं हृदयं स्तनकम्पक्रियालक्ष्यैः निश्चितैः मयि न्यस्तम् इव. (अनुष्टुप्).

शरीरस्य अनीशया, by her, who is not mistress of her own person. Raṅg. explains 'इन्द्राधीनत्वादित्यर्थः'. Mark the antithesis between this expression and स्ववशं हृदयम् (over which she had complete control). स्तन...निश्चितैरिव, which is deposited with me by means of her heavy sighs as indicated by the heaving of her breasts. The King fancies that the heavy sighs which shook her breasts were due to the passage of her heart, which was lodged below her breasts, to the King. Compare Wilson's translation: 'Her panting bosom as she hence departed, Exhaled her heart, and lodged it in my bosom'.

P. 60. l. 14. गतमुर्वश्या मार्गेण, the Vidūśaka wants to take the question in a lighter vein. We have here a fine witticism from his lips. वैधेयः, a fool. 'अज्ञे मूढयथाजातमूर्खवैधेयबालिशाः ।' (अमर)

विधेयं विधानं तस्यायमधिकारी, one who is fit for what is to be enjoined; one who is ignorant of his duties and hence has to be ordered; hence a fool. The Vidūṣaka richly deserves the rebuke administered to him, since he always bungles matters. ततः प्रविशति etc. This scene has a close parallel in मालविका III. Observe how skilfully and naturally both the sets of characters are kept busy on the stage. P. 62. 1. 2. अन्यथा, otherwise than what is सत्यम् or true. विश्रव्वामन्त्रितानि, confidential talk. यत्त्वया कथितं etc.—Presumably निपुणिका went and gave all the information that she had so skilfully wormed out of the Vidūṣaka to the Queen, and hence the Queen's query. जीर्णचीरम्, an old rag.

P. 62. 1. 12 परिवर्तनविभाविताक्षरम्, (परिवर्तनम् turning round) परिवर्तनेन विभावितानि अक्षराणि यस्य तत् १, the letters on which became visible on account of the (leaf) turning round. The letters were inscribed on one side only. वाच्यताम्, let it be read (aloud). अनुवाचय, read to yourself. Note that निपुणिका, a maid-of-honour in the royal harem, could read and write. अविरुद्धं, unfavourable, unobjectionable. कौलीनम्=कुलीनस्य भावः कर्म वा, according to 'हयनान्तयुवादिभ्योऽण्' (पा० V. 1. 130), scandal. (1) कुले जनसमूहे भवम्, which has its origin in a multitude of men; a report; a scandal; (2) कौ [=गृथिव्यां] लीनं भवति, what falls to the ground, being baseless; or (3) कुलं, a family, a noble family; something concerning such a family; and as is often the case, a scandal, which is given currency when relating to such a family. 'कौलीनं पशुभिर्युद्धे कुलीनत्वापवादयोः १' (धरणिः). तेन हि अस्य गृहीतार्था भवासि-गृहीतः अर्थः यया सा. Mark that it is the jealousy so natural to a rival in love, that stirs the Queen's curiosity about the contents of the letter, even though they may now turn out to be विरुद्ध to her. P. 64. 1. 2. अनेनैव उपायनेन, with this very भूर्जपत्र as a present. अप्सरः कामुकम्, the lover of the nymph. The expression suggests the resentment of the Queen. The scene that follows is dramatically a highly interesting one; notice how the poet has skilfully prepared the audience for it by striking a note in अनेनैव etc. क्रीडापर्वतपर्यन्तः the outskirts of the क्रीडापर्वत, a small artificial hill in the recreation garden. L. 7

भगवन् and वसन्तप्रिय are employed in order to coax the दक्षिणवायु. The King requests the wind not to take away the love-letter and reminds him of his once being a lover of अञ्जना.

St. 20. Construe: सुरभिणा संभृतं वीरुधां पौष्पं रजः वासार्थं हरः मे दयितास्नेहस्वहस्तेन मिथ्या हृतेन भवतः किम्; हि अञ्जनां प्रति आलक्षितप्रार्थनः भवान् एवंविधैः मनोविनोदनफलैः धारितं कामार्तं जनं जानीते. (शार्दूलविक्रीडितम्).

सुरभिः, spring, सुष्ठु रमन्ते अत्र. वासार्थं हर, blow away for perfume. संभृतम्, produced profusely, वीरुध्, a creeper. पौष्पं रजः, पुष्पाणामिदं पौष्पम्, pollen of flowers. दयितास्नेहस्वहस्तः, दयितायाः स्नेहेन कृतः स्वहस्तः, a love-letter written with her own hand by (my) beloved. एवंविधैः..., such as a love-letter and so on. मनोविनोदनफलैः, मनसः विनोदनं फलं येषां तैः, supply उपार्थैः. अञ्जनां प्रति... अञ्जना was the wife of a monkey chief named केसरिन्. God Vāyu became enamoured of her beauty and assuming a human form he paid court to her. She insisted on preserving her chastity, which Vāyu granted, but said that she would get a son equal to him in strength and lustre merely as a result of his desire fixed on her. The son became known by the patronymic मारुति. आलक्षितप्रार्थनः = दृष्टामिलाषः, whose love was known.

P. 64 l. 13 अन्वेषणा, search. म्लायमानकेसरच्छविना, which appears like a fading Kesara flower. 'अत्र केसरशब्दः केसरपुष्पवाची।' (का.) विप्रलब्ध, deceived. सर्वथा हतोऽस्मि, I am utterly undone! आर्यपुत्र, the mode of addressing husbands in Sanskrit plays—'the son of the ārya, viz. the father-in-law'. Cf. भरत's canon:—'सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति यौवने'. स्वागतं देव्यै, 'देवीति महिषी वाच्या राज्ञा परिजनेन च।' N.S'. 19.24. This scene provides excellent dramatic interest; the Queen's taunting words and the King's subsequent confusion are its highly delightful features. P. 66 l. 1. दुरागतमिदानीं संवृत्तम्, the विदूषक plays upon the word स्वागतम्; note the antithesis. The विदूषक means to say that her arrival is ill-timed, that she is quite unwelcome. He says this to the King (अपवार्य). Raṅg assigns this speech to the Queen. It is better, however, to follow the reading of the majority of Mss. and especially so when it also

yields a better sense. The Queen, it will be noticed, is *steadily* taxing the King; the words, if put in her mouth, would show that she has taken the offensive rather too early. Secondly, we have seen how the विदूषक at times shows a keen sense of humour; this is one of such flashes. Though quick in repartee he could not have addressed these offensive words to the Queen who professed such high regard for him. The beauty of the remark lies in its being made अपवार्य, so as to be heard by the King and the audience. We fail to see how it is urged that there is no propriety in it; it is *the* most proper thing to do. लोत्रेण गृहीतस्य caught red-handed. लोत्रं or लोत्रं, stolen property. 'लोत्रमश्रुणि चोरिते' (विश्व). कुम्भीरकः, thief. स खलु..., the King offers a lame defence, viz. that he was searching for another भूर्जपत्र and not for the one with the Queen. Plainly enough, the Queen does not admit the King's plea and remarks that it is but reasonable that he should conceal his good luck (सौभाग्यम्) viz. the fact of his being loved by a celestial damsel. भवति त्वरय... the विदूषक makes a specious attempt to justify the behaviour of the king by ascribing it to biliousness. He, therefore, asks the Queen to hasten the King's meal, which may alleviate his bile (पित्तोपशमनसमर्थ), since it was mid-day by now—just the suggestion which may be expected of a proverbial glutton! भ्रम (aberration), प्रलाप (raving) and मद (lust) are the effects of पित्तम्. The remedy is a rich meal of dainties such as the विदूषक is fond of. Cf. पित्तं जामातरमिव मधुरैर्भोजनैर्जयेत् ।

P. 66. l. 13. The Queen's remark 'शोभनं खलु...' is plainly ironical. The Queen naturally laughs out the plea of the विदूषक. भवति ननु पश्य etc.—the विदूषक refers to the practice, even now in vogue in the Konkan, of exorcising a ghost by offering to it a kind of a yellow dinner. He means to say that if an inexorable पिशाच can be satisfied by means of a dinner, what wonder is there if a rich dinner cures the King of an attack of bile! L 16 बलात्, forcibly, when I am not prepared to own that I behaved like a mad man under the influence of bile. The king wants to stick to his original plea. 'Vidūṣaka's explanation of the

King's conduct is more consistent but is made ludicrous by the remedy suggested to him by his fondness for rich food, the ludicrousness being the effect always intended to be produced by his speeches'. (Pandit). अहमेवात्रापराद्धा is again ironical. As pointed out already, the Queen's temper has risen steadily.

St. 21. The King is a gallant *par excellence* of the conventional type. He tries his best to pacify the Queen by falling at her feet. This is technically known as सामन्, and defined as, 'तवास्मि मम चैव त्वमहं ते त्वं च मे प्रिया । आत्मोपक्षेपणकृतं तत्सामेत्यभिधीयते ॥' N. S. 25. 67. Cf. III. 14 below. रम्भोरु, voc., रम्भे इव ऊरु यस्याः सा—full, round thighs like a plantain-tree are a sign of feminine beauty. सेव्यो जनः=स्वामी. Cf. 'अत्र स्त्रीणां मानापनयनोपायेषु साम प्रयुक्तमित्यनुसंधेयम्।' (का०). P. 68. 1. 8. मा खलु..., the Queen has rightly guessed the futility and the insincerity of the supplication ; but then she is afraid lest her conscience might bite her for her uncompromising attitude in spurning the King's supplication. She feels that at any rate she must not fall short of her ideal of a good wife. At the moment, however, her resentment gets the ascendancy and she goes away. In the third Act we find that she actually repents for her behaviour. The reading दाक्षिण्यकृतात् पश्चात्तापात् does not, as pointed out by Pandit, furnish proper antithesis for the word किंतु. 'The queen says what is contained in this speech in order to give an indication of what will happen in the sequel of the story, the immediate object being to exhibit a genuine trait in the character of a Hindu lady.' For the dramatic significance of this incident, Cf. 'अत्र देव्याः पश्चात्तापमितिः उत्तराङ्घ्रिपयोगित्वाद् बिन्दुरित्यनुसंधेयम्।' (का०). A Bindu is an incident which adds some special interest to the action without breaking its continuity. अप्रसन्ना has a double application: (1) not pleased; dissatisfied; (2) turbid;-a very expressive simile. नेदम्..., इदं refers to अप्रसादगमनम्. The King agrees that his conduct justifies the Queen's anger.

St. 22. Construe: प्रियवचनशतः अपि दयितजनानुनयः रसाद् कृते योषितां हृदयं न प्रविशति कृत्रिमरागयोजितः मणिः तद्विदां हृदयम् इव. (आर्या).

The King has realized why the Queen rejected his अनुनय; he finds out that a woman cannot be easily deceived especially in matters of love. Cf. 'A woman is clear-sighted, and mere words touch not her heart. Passion must give them credit'. (Wilson). He expresses his feelings on the point in this St. रसादृते=प्रेमरहितः, devoid of love. तद्विदाम्=रसविदाम्. हृदयं न प्रविशति, makes no impression; हृदयंगमो न भवति (२०). कृत्रिमरागयोजितः, having an artificial colouring. Note the double meaning of राग (affection, redness) and of रस (love, water).

P. 68. L. 17. अक्षिदुःखितः, Raṅg. points out that this should rather have been दुःखिताक्ष. धैर्यमवलम्ब्ये—the meaning of धैर्य here is a little uncertain. 'I will take courage' does not give good sense. धैर्य may also mean 'stiffness, patient indifference'. स्नानभोजनं—a Samāhāra Dvandva compound.

St. 23. The construction is simple. उष्णालुः=उष्णसहः, unable to bear heat; the suffix आलु (च्) is added to उष्ण, according to 'शीतोष्णतुप्रेभ्यस्तदसहने' (वा. ३२१७) उष्णं न सहते। शिखी, peacock, शिखा (crest) अस्यास्तीति. निर्भिद्योपरि, forcing open at the top. कर्णिकार, supposed to be what is called pāṅgārā in Marathi, has blood-red flowers, and has no fragrance. आलीयते, lies snugly. षट्पदः, sing. does not agree with the plural मुकुलानि. The sing. may be taken as जातौ एकवचनम्. कारण्डवः=जलकुक्कुटः, duck. क्लान्तः, पिपासया ग्लानः (का०).

In this St. the poet draws an excellent picture of a summer noon in India, especially with reference to bird life. The close observation of the poet is remarkable: Even small things like the breaking open of the Karkikāra bud by the bee and the duck approaching a lotus-plant because the water in the pool is hot, do not escape the poet's observant eye. A collection of such data from the poet's works would reveal that Kālidāsa was intimately acquainted with the fauna and especially the flora of India. In this very act the poet has presented to us the glory of an Indian Spring—the Kurabaka flower, red at the end like the nails of a beautiful lady, the half-open buds of the

Āśoka, the new mañjarīs of the mango-tree (II. 7), and the fragrant pollen of the creepers (II. 20).

The remarkably simple style of the last St. should also be noted. The oppressive heat and the consequent thirst for water, so effectively described in the St. are suggestive of the King's love-loŕn mind, which can find relief only in a union with Urvaśī. The King's path is rendered a bit thorny by the Queen's hauteur, which adds a fresh interest to the action of the play. Vidūśaka's demand for स्नानभोजन suggests a fitting close to this somewhat long-drawn Act.

Act III.

The third Act opens with a conversation between two pupils of Bharata; this forms an interlude (विष्कम्भक, see Appendix II) to Act III. It informs the audience that the play called लक्ष्मीस्वयंवर which Bharata was going to stage before Indra and the Lokapālas, and for which Urvaśī was so hastily summoned back to heaven, was duly performed; when, however, Urvaśī, playing the part of Lakṣmī, with her mind engrossed in thoughts of love, was asked by Vāruṇī-as to on whom she had fastened her love, she uttered the name of Purūravas instead of that of Viṣṇu; as a result, Bharata cursed that she would lose her divine station; Indra, however, intervenes and allows her to go to Purūravas and live with him until he should see the face of a son born of her.

P. 72. 1. 1. स्वमासनं प्रतिग्राहितः, you were made to carry his seat. The seat was probably the skin of a deer or tiger. This refers to a practice of the orthodox *gurus*, according to which a disciple carried the seat of his guru with him, because these holy Brāhmaṇas use their own seats wherever they go. Note the causal pass. construction. गृह् is treated as being द्विकर्मक, having two objects, one of which is अकथित, though it is not mentioned in the 'दुद्वाच...' list. Cf. Malli. on Raghu. XV. 88, 'ग्रहित्यज्योर्न्यन्तयोर्द्विकर्मत्वं नित्यमित्यनुसंधेयम् ।' अग्निशरणसंरक्षणाय, for guarding the अग्निशरणम्, the fire-sanctuary. अपि गुरोः etc., अपि

introduces a question. Cf. 'अपि प्रसन्नेन महर्षिणा त्वम्...' (Raghu. V. 10.) . न जाने etc., the pupil is non-committal, probably because he cannot presume to know what exactly was the impression produced on the celestial assembly after the sad lapse of Urvaśī, and secondly because a categorical reply to the question would mean sitting in judgment upon his Guru. तेषु तेषु रसान्तरेषु... Cf. 'अष्टरसाश्रयः' II. 18. above. सदोषावकाशः..., दोषेण सहितः अवकाशः यस्य सः, the rest of your sentence appears to imply a fault. आम, yes. आम इत्यङ्गीकारे' (का०). L. 17. लक्ष्मीभूमिकायां..., भूमिका, part, role, a character in a play: भूमिका वेषपरिग्रहः । 'भूमिका रचनायां स्यान्मूर्त्यन्तरपरिग्रहे' इति विश्वः । (२०). वारुणी, wife of वरुण. भावाभिनिवेशः, fixed or ardent love. ततस्तथा...पुनरुवसि..., this is what is called a गोत्रस्खलितं, one of the 21 संघिः mentioned in रसाविवसुधाकर, and defined as 'तद् गोत्रस्खलितं यत्तु नामव्यत्ययभाषणम् ।' (III 86). This incident has a parallel in आरण्याका's absent-mindedness having led her to enact poorly her role in the play. (प्रिय० III)

P. 74. 1. 4. भवितव्यानुविधायीनीन्द्रियाणि, the sense-organs act in fulfilment of whatever is destined to happen. This remark is evoked by पल्लव's words 'निर्गता वाणी' (the words *escaped* her lips). Gālava is not aware of the happenings in heaven, but he simply makes a general observation that Urvaśī was merely a play-thing in the hands of Destiny; she is not to blame. Cf. 'अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ।' (Śāk. I. 16); the विदूषक's words 'अथवा भवितव्यता खलु बलवती' (Ibid. VI.); also 'प्रायः शुभं च विधात्यशुभं च जन्तोः । सर्वकषा भगवती भवितव्यतैव ॥' (Māl. I. 23). तामभिकुद्धः, कुब्ध and द्रुह्, when preceded by an उपसर्ग, govern the Accusative. 'कुब्धद्रुहोरुष्टयोः कर्म ।' (पा० I. 4. 38). प्रेक्षणावसाने, at the close of the performance. रणसहायस्य, Cf. भवांश्च सांगुगीनः सहायो नः (V. 81), Indra's message to the King through Nārada. उपतिष्ठस्व, स्था with उप is Ātm.—to form a union, to associate with (संगतिकरण); according to the वार्तिक 'उपादेवपूजासंगतिकरणमित्रकरणपथि-ध्विति वाच्यम् ।' पुरुषान्तरविद्, पुरुषस्य अन्तरं, तद्वेत्ति असौ, who knows the workings of the minds of others and who, therefore, could

see that Urvaśī's mistake was the outcome of her love-lorn condition. पुरुष is used here in the sense of an individual (Cf. persona). अपराद्धा अभिषेकवेला, (अपराद्धा=अतिक्रान्ता), the time for bath is past. मिश्रविष्कम्भकः (see Appendix II).

THE MAIN SCENE.

[The scene now shifts to the palace of Purūravas. The Queen relents and wants to atone for the slighting of the King's prostration. Under the pretext of the observance of a vow, she requests the King to be present at the moon-lit Maṇiharmya palace, while the Moon is in conjunction with the Rohiṇī. The King goes there accordingly, accompanied by the Vidūṣaka. Urvaśī and her friend appear, invisible to the King and his friend, and watch the regard and love that the King professes for the Queen, which fills Urvaśī with anguish, though her friend assures her that it is mere courtesy. The Queen worships the Moon and also the King and calling the Moon and the Rohiṇī to bear witness, she solemnly declares that she would gladly allow the King the enjoyment of his beloved. Pressed to stay with the King, she declines, and Urvaśī joins Purūravas, her friend leaving her, bidding the King to see that her friend does not miss her friends in heaven.

There is just one point which may incidentally be noted. The vow—the gratification of the lover (प्रियानुप्रसादनं), which the Queen undertakes, besides manifesting a romantic element, throws light on the character of the Queen and thereby on the wife-folk of ancient India. Though she is a मनस्विनी and the King has given her cause for offence, she proves to be an exalted pattern of an Aryan wife by her spirit of sacrifice and resignation.

There is a good deal of characterization in this Act. The heroine, about whom hardly anything was known beyond her being beautiful and ardently in love with Purūravas, is here represented as a noble and attractive young lady, a bit over-apprehensive about the reciprocation of her love. What she

says about the Queen in the words 'स्थाने खल्वियं देवीशब्देनोपचर्यते' shows her 'असूयापराङ्मुख' character. Her love for the king is deep and sincere and it is this very love that subjects her to the sage's curse.

The delightfully mischievous, yet sincere, character of चित्रलेखा appears to have been modelled more after the प्रियंवदा than the अनसूया type in the Śākuntala. The scenic effect at the time of the king's entry surrounded by the young यवनीs bearing torch-lights and of the meeting on the moon-lit terrace is very telling and it best serves to heighten the effect of the gloom and the sorrow with which the next act is to open.]

P. 76. कञ्चुकिन्, the chamberlain; he is an old Brāhmaṇa of irreproachable character. (See Appendix II). He is a familiar figure on the Sanskrit stage, entering usually with a long-drawn St., detailing the ills pertaining to his office, and giving some wise maxims which are the outcome of a ripe age.

St. 1. Construe: सर्वः कुटुम्बी कल्ये वयसि अर्थान् लब्धुं यतते; पश्चात् पुत्रैः अपहतभरः विश्रमाय कल्पते; अस्माकं तु प्रतिदिनं शरीरं सादयन्ती इयं सेवाकारा परिणतिः; अहो स्त्रीषु अधिकारः कष्टः, (मन्दाक्रान्ता).

सर्वः कुटुम्बी (कुटुम्बं विद्यते अस्य असौ), singular used to signify entire class (जातौ एकवचनम्). कल्ये वयसि—निरामये वयसि। पूर्ववयसीत्यर्थं (का०), in youth, in the healthy age. The variant कल्ये—समर्थे, means the same thing. विश्रमाय कल्पते—Note the use of कल्प् with the dative: कल्पे: संपद्यमाने चतुर्थी वक्तव्येति चतुर्थी। (का०) शरीरं सादयन्ती (pres. part. of the causal of सद् lp.)=क्षपयन्ती, causing the body to waste away. The variant साधयन्ती प्रतिष्ठाम् has very little Ms. support; moreover, the Chamberlain is not speaking of what establishes his position firmly,—because that is beside the point,—but of the ravages of old age and the vital necessity of rest after a strenuous life. The reading is quite against the *spirit* of the fourth pada. परिणतिः, old age. सेवाकारा, सेवा आकारः यस्याः, of the form of service. This is intended to be antithetical to विश्रमाकारा. Raṅg, and Kāt, read कारापरिणतिः as one word qualifying सेवा, कारायां परिणतिः यस्या सा, that which ends in imprison-

ment—not a very happy construction. कष्टः=कृच्छ्रः, hard, troublesome. For a similar grievance, Cf. प्रिय० III. 3. 'अन्तःपुराणां विहितव्यवस्थः पदे पदेऽहं स्खलितानि रक्षन्।' etc. सनियमया 'observing the rules,' in fulfilment of any व्रत. दिवसावसानवृत्तान्तः, वृत्तांतः, the scene or general aspect of things'. (Pandit).

St. 2. Construe: निशानिद्रालसाः बर्हिणः वासयष्टिषु उत्कीर्णाः इव, जालविनिःसृतैः धूपैः वडभयः संदिग्धपारावताः, आचारप्रयतः शुद्धान्तवृद्धो जनः सपुष्पबलिषु स्थानेषु अर्चिष्मतीः संध्यामङ्गलदीपिकाः विभजते. (शादूलविकीडितम्)

उत्कीर्णाः=उल्लिखिताः, carved out. वासयष्टिषु, 'पक्षनिवासार्थं निखात-च्छत्राकारवंशेषु' (र०); the iron or wooden rods hung horizontally for tame birds like peacocks, parrots, etc., to perch upon. वडभयः, eaves of a projected roof; slanting wooden supports jutting out from the wall close above the windows. Cf. गोपानसी तु वडभी छादने वक्रदारुणि।' (अमर). धूपैः, the plural signifies the frequent coming out of the fumes through several windows. संदिग्धपारावताः, संदिग्धाः (संशयिताः) पारावता यत्र. The ash-coloured pigeons are easily confounded with the dense flames of incense issuing from the जालः or the lattices of the windows in the evening, when one can have only an indistinct view of things. आचारप्रयतः, आचारेण प्रयतः (का०); प्रयत, devoted to, pure, holy. सपुष्पबलिषु स्थानेषु=पुष्पोपहारसहितेषु; स्थानः are the different places where lights were kept. 'The light is considered as the embodiment of auspiciousness and prosperity, and hence it is that the place where it is to be kept is strewn with flowers.' बलि, offering, worship. 'बलिः पूजोपहारेषु' (अमर०) Cf. अवचितानि बलिकर्म-पर्याप्तानि कुसुमानि । (Śāk. IV.). अर्चिष्मतीः=प्रकाशतिशयवतीः (का०); अर्चिः अस्ति आसां ताः । विभजते, 'तत्र तत्र निवेशयतीत्यर्थः' (का०), arranges. शुद्धान्तवृद्धो जनः=शुद्धान्तः, harem. 'ह्यगारं भूभुजामन्तःपुरं स्यादवरोधनम् । शुद्धान्तश्चावरोधश्च...' (अमर). The harem is so called 'because its interior was supposed to be pure: शुद्धः अन्तः मध्यभागो यस्य. °वृद्धो जनः is the reading supported by a good majority of the Mss.; and that is why we adopt it. It is in no way inferior to °वृद्धाजनः; the former expression does not necessarily refer to males. Mr. Kalé's quotation 'मृगशावैः सममेधितो जनः' bears testimony to वि. १७

this. The elderly matrons who had lived long in the harem must have naturally busied themselves with such auspicious rites.

St. 3. This St. gives a beautiful description of the King, surrounded by young female attendants with torches in their hands. Mark how splendid would be the scenic effect of such an entry. The construction is simple. (पुष्पिताग्रा).

गिरिरिव is significant, as it brings out the stately and stalwart personality of the King. गतिमान्—the King was moving on, whereas a mountain is stationary; hence गतिमान् अपक्षलेपात् has been used; the King is compared to a mountain of yore, which could move about at will, before Indra clipped off the wings of mountains with his thunderbolt. अपक्षलेपात्, owing to the wings not being clipped off. अनुतटं पुष्पिताः कर्णिकारयष्टयः यस्य स गिरिः. कर्णिकारयष्टिः is a thin and tall Kārṇikāra tree, to which the female attendants are compared. 'The lights in the hands of the girls appeared like the bright red flowers of the Kārṇikāra which has no leaves but red bright flowers. A thin, straight and tall form is much admired by Sanskrit poets and compared to a *yaṣṭi* or stick' (Pandit).

St. 4. The construction is simple. (आर्या).

कार्यान्तरितोत्कण्ठम्, कार्यैः अन्तरिता तिरोहिता (drowned) उत्कण्ठा (uneasiness) यस्मिन्, तत् कार्यम्, a state affair; cf. कार्यासनम्. अविनोद-दीर्घयामा, अविनोदाद् दीर्घाः यामाः (=ग्रहराः) यस्याः सा. Cf. for a similar idea: 'सव्यापारमहनि न तथा पीडयेद्विप्रयोगः शङ्के रात्रौ गुरुतरशुचि निर्विर्नोदां सखीं ते ॥' (मेघ० II. 25); 'एषापि प्रियेण विना गमयति रजनौ विषाददीर्घतराम्' (Śāk. IV. 15).

P. 78. 1. 2. सुदर्शनः, शोभनदर्शनः, a splendid view (of the Moon) can be commanded. यावद्रोहिणीसंयोगः, as long as the Rohiṇī continues to be in conjunction (with the Moon). रोहिणी is the name of the fourth lunar mansion, containing five stars. It is so called because of the reddish appearance of the principal star. In mythology she is one of the twenty-seven daughters of दक्ष and the most favourite wife of the Moon. रोहिणी is the feminine

of रोहित red, according to वर्णदिनुदात्तात्तोपधातो नः।' (Pāṇ. IV. 1. 39).
यस्ते छन्दः, as you wish. व्रतापदेशेन, under the pretext of the
observance of a vow.

St. 5. The construction is simple. (आर्या)

अवधूतप्रणिपाताः, अवधूताः (अवज्ञाताः) प्रणिपाताः यामिः ताः, who have
spurned prostrations. मनस्विन्यः, प्रशस्तं मनः आसाम्, proud or haughty
women. निभृतैः व्यपन्नपन्ते--There are two ways of understanding
निभृतः—either (i) to take it as an adj. qualifying दयितानुनयैः
[=दयितस्य (कर्मणि षष्ठी) अनुनयैः]; निभृत=नितरां भृत= very full, complete,
open (Pandit, followed by Prof. Shastri); or (ii) to take निभृतै
adverbially, meaning 'secretly'. (i) would mean that the haughty
women, though stung with remorse for their having slighted the
prostrations of their lovers, are nevertheless ashamed of openly
doing any acts conciliating their beloved ones. (ii) would mean
that they are secretly ashamed of themselves on account of the
conciliatory acts of their husbands. (दयितस्य in this case would
be कर्तरि षष्ठी) L. 17 गङ्गातरङ्गा, समाना श्रीर्यस्य स सश्रीकः, गङ्गातरङ्गाणां
सश्रीकः. The ripples of the Ganges are white (cf. गङ्गाम्बु सितम्)
and rise gently; hence they are compared to a flight of steps
made of crystal.

P. 80. 1. 1. यथा, inasmuch as, since.

St. 6. Construe: तमसि उदयगूढशशाङ्कमरीचिभिः इतः दूरं प्रतिसारिते
(सति) हरिवाहनदिङ्मुखम् अलकसंयमनाद् इव मे लोचने हरति. (औपच्छन्दसिकम्)

उदयगूढ, उदयेन (उदयाचलेन) गूढाः छात्राः, शशाङ्कः, the Moon; the
spots on the moon are popularly conceived as having the form
of a hare. अलकसंयमनादिव, the East is here compared to a
young woman, who, during the absence of her lover, does not
dress her hair and lets it hang loosely about her face and which
therefore obscure the beauty of the face. On the return of
the lover the hair would be tied up into a knot and the face
would look all the more charming. The mass of darkness is
compared to the black tresses of hair. हरिवाहनदिक्, the eastern
quarter; हरिवाहनः (हरी वाहनं यस्य) is an epithet of Indra, Hari
being the name of the steeds of Indra. Yāska, while enumerating

the vehicles of the various gods, observes 'हरी इन्द्रस्य, हरितः आदित्यस्य' (Nirukta. I. 15); Indra is often referred to in Vedic literature as हर्यश्व. Cf. 'अतीत्य हरितो हरीश्व वर्तन्ते वाजिनः' Śāk. I. The moon is here implied to be the husband of the East; Cf-क्षपानाथ below. खण्डमोदकसश्रीकः, appearing like a broken *modaka*. खण्ड is significant; 'The moon cannot be full since it is described as having risen sometime after the dark.' राजा द्विजातीनाम्, the moon. Cf. 'ततस्तस्मै (=चन्द्राय) ददौ राज्यं ब्रह्मा ब्रह्मविदां वरः । बीजौषधीनां विप्राणामप्यं च जनमेजय ॥' (हरिवंश. 25. 21), where ब्रह्मा is said to have made the Moon the King of विप्र among others. In that case 'द्विजातीनाम्' has to be taken in the restricted sense of ब्राह्मणानाम्. Pandit observes: '...it is very likely the epithet has something to do with the moon's identification with the Soma which is often called King in the hymns of the R̥gveda.' Prof. Shastri offers quite a different explanation:—'That a Brāhmaṇa's king is the moon unequivocally means that his life is or ought to be dominated by calm or quietude'. औदरिकः, a glutton. The विदूषक proverbially speaks in terms of savoury dishes in season and out of season. The form औदरिक is had by 'उदराङ्गपाद्यने ॥' (पा. V. 2. 67); the सिद्धान्त-कौमुदी explains the word thus: 'बुभुक्षयात्यन्तपीडित उदरे प्रसित औदरिकः । आद्यने किम् । उदरकः । उदरपरिमार्जनादौ प्रसक्त इत्यर्थः ।'.

St. 7. Construe: सतां क्रियायै रविम् आव्रसते, सुधया पितृन् सुरान् च तर्पयते, निशि मूर्च्छतां तमसां निहन्त्रे हरचूडानिहितात्मने ते नमः (औपच्छन्दसिकम्)

रविमासते..., on the अमावास्या day the sun and the moon are in conjunction; this physical fact is poetically described as the entry of the moon into the sun, thus enabling the pious to perform the sacred rites like दर्श, पितृयज्ञ and so on, which can be performed on the new-moon-day only. This phenomenon is referred to in as early a text as the ऐत० ब्राह्मणः—'चन्द्रमा वा अमावास्यायामादित्यमनुप्रविशति । सोन्तर्धीयते । तं न निर्जानन्ति ।' (40.5). Note that वस् preceded by आ governs the accusative of the *adhikarāṇa*, according to उपान्वध्या-इवसः ।' (पा० I. 4. 48.) सुधया तर्पयते..., gratifying the Gods and the Manes with nectar. The Moon is conventionally represented to

be full of nectar, which the Gods and the Manes partake of. This drinking is the cause of the gradual waning of the moon from day to day. On the new-moon day, reduced to a single digit, she enters the sun and has her last digits restored to her. This idea of the Moon being drunk etc. owes its origin to the identification of the Moon with the Soma drink. मूर्च्छताम्=प्रवर्धमानानाम् (का०), prevailing, growing strong or dense. Cf. मुमूर्च्छं सहजं तेजो हविषेव हविर्भुजः' Raghu. X. 79; मूर्च्छन्त्यमी विकाराः प्रायेण ऐश्वर्यमतेषु ।' Śāk. V. 18. हरचूडा० हरस्य चूडायां निहित आत्मा येन, तस्मै; when Śiva drank the deadly poison, Halāhala, he felt his body to be ablaze and hence he placed the cool crescent moon on his forehead. L. 16. ब्राह्मण०, ब्राह्मणे संक्रामितानि अक्षराणि येन; a ब्राह्मण (who is called a भूदेव), is the proper medium for the transmission of a divine message. पितामह, पितुःपिता—पितृ + आमह, according to 'पितृव्यमातुल मातामहपितामहाः।' (पा. IV. 3. 26.); मातृपितृभ्यां पितरि डामहच्।' (वा.). L. 19 पौनरुक्त्यम्, पुनरुक्तेः भावः, repetition, superfluity. This is a favourite expression of our poet; Cf. 'राजेन्द्रनेपथ्यविधानशोभा तस्योदितसीत्पुनरुक्तदोषा' Raghu. XIV. 9. विश्राम्यन्तु,...&c.—Note how the poet manages to withdraw the attendants from the scene where they are no longer required. L. 22. चन्द्रमाः, note the etymology: (1) चन्द्रमालाहादं मिमीते निर्मिमीते इति। (2) चन्दति आल्हादयति इति चन्द्रः। मिमीते कालमिति माः। चन्द्रश्चासौ माश्च। विविक्तम्, solitude.

P. 82 L. 2. सा = 'स्वावस्था'. तादृशमनुरागम्, that kind of (i. e. intense) love, as set forth in the love-letter. The innocent-looking word तादृश is meant to convey a world of meaning; Kālidāsa is a master of such pregnant expressions; Cf. इदमवस्थान्तरं गते तादृशे अनुरागे किं वा स्मारितेन ।, (Śāk. V). शक्यमाशाबन्धेन..., आशाबन्ध is a favourite word of Kālidāsa Cf. गुर्वपि विरहदुःखमाशाबन्धः साहयति । (Śāk. IV. 16); आशाबन्धः कुसुमसदृशं प्रायशो...हृदयं विप्रयोगे रुणद्धि । (Megh. I. 9.). एवमेतत्—'अत्र उर्वशीप्राप्तिसंभावनाया गम्यमानत्वात् प्राप्त्याशा नाम वृत्तीयावस्था सूचिता ।' (का०).

St. 8. The construction is simple. (आर्या).

विषमशिला०, This can be explained in two ways: विषमशिलाः (rugged rocks) एव संकटं (impediment) तैन स्वलितो वेगः अस्य ।; (२)

विषमशिलाभिः संकटः (beset with) अत एव स्वलितवेगः । मनसि शयः=मनसि जेः Cupid, whose seat is the mind. An *aluk* compound. परिहीयमाणैः अङ्गैः, with (your) drooping limbs. यथा...प्रेक्षे—'This refers to an idea that unexpected cheerfulness is a precursor of approaching good luck. This is confirmed by the additional auspicious tokens that befall the King in the shape of the sudden twitching of his right arm...' (Pandit). Note that this speech of the Vidūṣaka, followed by that of the King, prepares the audience for the impending arrival of Urvaśī.

St. 9. The metre is अनुष्टुभ्.

दक्षिणः बाहुः, Raṅg. sees a play on the word दक्षिण (right, clever) and observes: दक्षिणश्चतुरो हि दुःखितमाश्वासयति : The throbbing of the right arm forebodes the fulfilment of one's desires in the case of males. Cf. 'पुंसां सदा दक्षिणदेहभागे स्त्रीणां तु वामावयवे प्रजातः । स्पंदः फलानि प्रदिशत्यवश्यं निहन्त्यनुक्तांगविपर्ययेण ॥' (वसन्तराजीय). Kāt. observes: वचोभिरित्यत्र बाहुस्पन्दस्य उर्वशीप्राप्तिहेतुत्वादनुमानं नाम संध्यद्गमुक्तं भवति ।

L. 16. अभिसारिका, a lady who being smitten with love, and leaving aside all sense of shame, goes out to meet her lover at a rendezvous. Bharata defines: ' हित्वा लज्जां समाकृष्टा मदेन मदनेन वा । अभिसारयते कान्तं सा भवेदभिसारिका ॥' N. Ś. 24. 212. Cf. S. D. III. 76. An अभिसारिका may be कुलजा, wanton married woman, or वेश्या, a courtesan, like वसन्तसेना or उर्वशी. The dress of a वेश्या अभिसारिका is described: विचित्रौज्ज्वलवेषा तु चलनूपुरनिःस्वना । प्रमोदस्मेरवदना स्याद्वेश्याऽभिसरेद्यदि ॥ LL. 17-19. The stage-direction आत्मानं विलोक्य, and उर्वशी's question 'अपि रोचते ते...' are both significant; they eloquently bring out the character of उर्वशी, or rather of the class of women she typically represents. There is, behind her words, a kind of self-consciousness and studied attempt at captivating the heart of the King; she wants to be at her best when appearing before her lover. Compare an interesting observation of Bharata: सर्वासां नारीणां यौवनलीलाश्चतस्रः स्युः । नेपथ्यरूपचेष्टागुणैस्तु शृङ्गारमासाद्य ॥ (N. Ś. 25. 43.). अपि नामाहं...is an equally significant answer, which brings out the highly romantic temperament of Citralekhā.

P. 84. L. 5 परिवर्तितम्, transformed. 'रूपान्तरेण परिणतमिव' (का०)
 1. 13. मनोरथलब्धम्—There is a pun on these words; Citralekhā wants to tease her friend by suggesting to her that the King is enjoying the company of his beloved (some other lady) secured according to his desires (मनोरथानुरूपं लब्धा या प्रिया तस्याः समागमस्य सुखम्). This naturally fills उर्वशी with grave anxiety. What Citralekhā really means is that he is enjoying the company 'of his beloved (viz. Urvaśī herself) by means of his imagination. (मनोरथेन लब्धः यः प्रियासमागमस्तस्य सुखम्). उर्वशी विषादं नाटयति—How precisely was the character to act in order to show विषाद? Cf विषादो नाम...। तमभिनयेत् सहायान्वेषणोपायचिन्तनोत्साहविघातवैमनस्यनिःश्वसि- तादिभिरनुभावैरुत्तममध्यानाम् ।' (N. Ś. 7 p. 91). मुग्धा, simpleton. का पुन- अन्या चिन्ता..., what other thought (can you entertain) about his union with a beloved (other than yourself)? संदिग्धे, 3rd Sing. Pres. of दिह् with सम्, Ātm.

P. 86. 1. 8 अनिर्भिन्नार्थेन, the meaning of which is not quite clear: equivocal. अन्तरिते, screened by the तिरस्करिणी. अनुपक्रम्यः=अचिकित्स्या (र०) incurable. आतङ्कः, रोगः संतापो वा' (र०), ailment, mental distress.

St. 10. Construe: मम मनसिजरुजम् अपोहितुं प्रत्यग्रं कुसुमशयनम् अलं न, चन्द्रमरीचयः (अलं) न, सर्वाङ्गीणं मलयजं च (अलं) न, मणियष्टयः वः (अलं) न; सा दिव्या वा अलं, रहसि आरब्धा तदाश्रयिणी कथा वा (मनसिजरुजं) लघयेत् (हरिणी).

प्रत्यग्रं, प्रतिनवमग्रमस्य, fresh. मलयजं सर्वाङ्गीणम्, sandal paste applied to the whole of the body. सर्वाङ्गं व्याप्नोति इति सर्वाङ्गीणम् ।, according to 'तत्सर्वादेः पथ्यङ्गकर्मपत्रपात्रं व्याप्नोति ।' (पा० V. 2. 7.). मणियष्टयः, necklaces of jewels. Cf. 'विलोलेयष्टिप्रविलुप्तचन्दनम् ।' (Kumār. v. 8). अलम्, adequate, able to. अपोहितुम्, from अप+ऊह् to remove, to dispel. लघयेत्, denom. from लघु, may alleviate. 'Lying on beds of flowers, enjoying the cool Moon-light, besmearing the whole body with sandal, wearing strings of cooling crystals round the neck, are some of the chief remedies of love-sick people against *madanbādha*,' (Pandit). L. 21 इदानीम्, now that all doubts are cleared. इतः=अस्मिन् राजनि (र०) आम्

अहमपि etc.,—The Vidūṣaka confirms, from his own experience, the King's statement that thoughts of and talk about, a thing (तदाश्रयिणी कथा), which one covets but does not secure, are an efficacious remedy to alleviate the distress, due to disappointment. शिखरिणी, a kind of dainty. According to Raṅg. it is *either* the dish known as श्रीखंड *or* a preparation of ripe plantains mixed with sugar and spices. रसालं, mango-fruit. The v. l. recorded in the f. n. is adopted by Pandit though it has little ms support; besides, both the commentators are against the मिष्टहरिणीमांसभोजनं of the Vidūṣaka. It is rather surprising that Mr. Pandit should fasten the blame for this emendation on the modern Brāhmaṇas, since a variety of Mss. support the reading 'शिखरिणी...', which, therefore must be the genuine one. The Vidūṣaka's complaint (शूल्यमांसभूयिष्ठ आहारः भुज्यते) at the beginning of Act II of the Śāk. does not substantiate the contention of Mr. Pandit; there it is the शूल्यमांसभूयिष्ठत्व (food mostly consisting of roasted meat) of the आहार that forms the grievance of the Vidūṣaka. If he were a flesh-eater, why should he plaintively bemoan his lot!

P. 88. l. 4. एवं मन्ये should be connected with what the King says in St. 11. शृणु असंतुष्टे शृणु, Citralekhā administers a gentle rebuke to her friend and asks her to attend to what the King is going to say presently.

St. II. रथक्षोभात्; Cf. I. 13 above. L. 13 अग्रतोऽपि..., an instance of the genitive absolute, showing disregard (षष्ठी चानादरे). The King does not greet her because she is still invisible to him. Note how delightful a touch this is! Before the lovers could really meet and exchange a few words of love, the poet introduces the Queen, as if proving thereby that the course of true love never ran smooth. वाचंयमः, lit. 'one who observes the vow of silence.' वाचं यच्छति इति वाक् becomes वाचं when followed by यम, and when the idea conveyed is that of the observance of a vow. 'वाचि यमो व्रते।' 'वाचंयमपुरंदरौ च।' (Pāṇ. III. 2. 40; VI. 3. 69). वाचंयमो मौनव्रती। व्रते किम्। अशक्त्यादिना वाचं यच्छतीति वाग्यमः।' (S K.). संवृताकारम्, adv. संवृतः आकारः यस्मिन्कर्मणि यथा स्यात्तथा। आकार is the expression of the face, which is an index to the inward thoughts.

P. 90. L. 1. हला किमत्र करणीयम्—Kāt:—अत्र शङ्काया गम्यमानत्वात् संभ्रमो नाम संच्यङ्गसुक्तं भवति । L. 6 औपहारिकम्—उपहाराणां समूहः, materials of worship. उपहार takes the affix इक (ठक्) according to अचित्तहस्तिघेनोष्ठक्' (पा. IV. 2. 47). LL. 14-16. The Vidūṣaka offers two possible explanations for the pleasing look of the Queen. भवतः should be construed with प्रणिपातलङ्घनम्. मुक्तरोषा—One undertaking a व्रत is enjoined to abstain from the six spiritual enemies of humanity, the famous षड्विपुः काम, क्रोध, मद, मत्सर, दम्भ and लोभ. सस्मितम्, the King could not restrain a smile on hearing the first alternative of the Vidūṣaka.

St. 12. The construction is simple (वंशस्थम्). The simple dress of the Queen is an index to her mental quietude and piety, and is enough to show that she is now reconciled. मङ्गलमात्रभूषणा=मङ्गलमेव मङ्गलमात्रे (मयूरव्यसकादि) भूषणं यस्याः सा; मङ्गल stands for the मङ्गलसूत्रम्, the saffron mark, the nose-ring, bracelets etc., which are the indispensable signs of wifehood. पवित्रैः दुर्वाङ्कुरैर्लाञ्छिताः (अलंकृताः) अलकाः यस्याः सा; blades of Dūrvā grass, which are held sacred by Hindus, are placed in their hair by women when observing a vow. व्रतापदेशोज्झितः, व्रतापदेशेन उञ्छिता गर्भवृत्तिर्येन तेन, qualifying वपुषा. Strictly speaking, गर्भवृत्ति is a mental attitude and cannot belong to the body; वृत्ति has to be taken in the sense of 'bearing, deportment'.

P. 92. L. 5. स्थाने...देवीशब्देन, देवी, a goddess; etymologically, the resplendent one. That is how Urvaśī understands 'स्वागतं देव्यै,' and proceeds to compare the Queen with Śacī. परिहीयते शच्याः (Abl.), is not inferior to; cf. 'न प्रतिच्छन्दात्परिहीयते मधुरता । (Māl. II.). साधु..., Citralekhā pays a compliment to her friend for not being blinded by jealousy. सुहृत्सुपरोधः—There is a concealed sarcasm underlying these words. The queen means to say that she would be coming in the way of the King's constant brooding about Urvaśī. मा मैवम्—The King is a दक्षिण lover par excellence! L. 15. The King enquires about the name of the व्रत; the व्रत, however, is a mere hoax; the Queen, therefore, wants the wily निपुणिका to help her out of her difficulty. प्रियानुप्रसाद-

नम्—अनुप्रसादन is conciliating the husband after she is herself reconciled, showing that she is not only no longer angry but that she is anxious to conciliate him.' (Pandit).

St. 13. Construe: (हे) कल्याणि अनेन व्रतेन मृणालक्रोमलं गात्रम् अकारणं ग्लपयसि; य उत्सुकः (सन्) तव प्रसादम् आकाङ्क्षति स दासजनः त्वया किं प्रसाद्यते? (वंशस्थम्).

अकारणम्, adverb modifying ग्लपयसि, causal of ग्लै. दासजना bondman. The King's humility in apologizing to the Queen has a parallel—only natural under the circumstances—in प्रिय० IV. 2. 'दृष्टिप्रसादविधिमात्रहृतो जनोऽयमत्यादरेण किमिति क्रियते विलक्षः । P. 94. L. 1. The Prākṛt इमस्मि (not °स्मि as in the text) = एतस्याम्. Mr. Pandit's observation is worth quoting: 'The Prākṛt grammarians do not sanction the form इमस्मि for the feminine gender. But Kālidasa considers it good, as he uses it elsewhere too'. The King's regard for the Queen makes Urvaśī nervous as to whether she would be able to secure the King's *constant* love, if at all he *really* loves her just now. अन्यसंकान्तप्रेमाणो..., अन्यासु संक्रान्तं प्रेम येषां ते; नागरिकाः=विदग्धाः! कामिनः, gallants, amorous persons.

P. 94. ll. 6-7. The Queen speaks with a smile (सस्मितम्) because she sees through the insincerity of the King's words (St. 13). मन्त्रितः, causal past pass. part; 'has been made to say'. न युक्तं सुभाषितं प्रत्याचरितुम्, it is not proper to oppose auspicious words, सुभाषितं refers to the Queen's words 'आर्यपुत्रं पुरस्कृत्य कोपि व्रतविशेषो मया संपादनीयः' (p. 92. ll. 10-11). The Vidūṣaka asks the King not to dissuade the Queen from the fulfilment of her vow by saying that he is already pleased, since that would entail the loss of the sweetmeats which the Queen had brought for him. औपहारिकं=पूजासामग्री (२०). चन्द्रपादान्, पाद means: ray; foot. आर्यमाणवकं लम्भय—Note that माणवक, the subject of लभ् in its primitive sense, is put in the accusative in the causal construction. शरावः=वम्, a shallow vessel. L. 22. तवोपवासः, the विदूषक speaks of the Queen's fast; there is, however, no suggestion so far that the व्रत was accompanied by a fast;

fast, however, is connected with most of the व्रतs, and it appears from the worship of the Moon and from the mention of the sacred Dūrvā grass and of *Modakas*, which are both favourite objects with Gaṇeśa that the व्रत referred to was very probably the vow of संकष्टी चतुर्थी, which is the fourth lunar day of the dark fortnight.

P. 96. L. 7. साक्षीकृत्य, साक्षाद्द्रष्टुं साक्षी, according to साक्षाद्द्रष्टरि संज्ञायाम् ' (पा० V. 2. 91). ll. 11-12 अहो न जाने..., Urvasī is clean at a loss to know whether औशीनरी means what she says or is only sarcastic and reproachful. 'कस्मिन्नर्थे तात्पर्यवत् अनुनयपरं वा आक्षेपपरं वेत्यर्थः ' (का०). मम पुनर्विश्वासविशदं..., because the Queen has given a *carte blanche* to the King, whether or not she meant उर्वशी by यां स्त्रियं etc. छिन्नहस्तः, 'baffled in his attempts'; हस्त stands for हस्तकौशलम्, skill of hand in catching fish. Note how shrewd and prompt an observation is made by the Vidūṣaka, who has after all a few inspired moments! He means to ask if the Queen has given the King away helplessly after being foiled in her attempts to wean him away from his ardent passion for Urvasī. किं तादृशः प्रियस्तत्रभवान्, तादृशः— even when paying court to another woman. The Vidūṣaka means to say that the Queen must have herself grown cold towards the King inasmuch as she parts with him thus, in favour of another woman, so readily.

P. 98. St. 14. A simple St. (The metre is आर्या). It is an example of सामन्. Cf. II. 21 above. In the first line read कर्तुम्, तथा, making love to another woman. हि, (अवधारणे), surely. भीरु, hence afraid of losing the King's love for her. भव वा मा वा—This expression clearly shows that औशीनरी looks upon the King's words as hypocritical and she feels sure that he would not give up his pursuit of the intrigue. After making amends for the slighting of his prostration to ease her own conscience, she shows that she has sufficient self-respect not to stay long where her presence was not welcome. 'The passive and perhaps somewhat reproachful consent given by her to the

King making love to Urvaśī is regarded by the author as sufficient to satisfy the King's conscience and justify the rest of his proceedings'. (Pandit).

P. 98. L. 7. प्रिये, Cf. 'प्रियेति वाच्या गृहगारे वाच्या राज्ञेतिरेण वा ।' (N. S. 19. 28). अलङ्कितपूर्वो मया नियमः, the Queen wants to go away because she is disgusted with the King's callousness; she, however, makes the plea that staying with him longer would amount to a breach of the rules of the vow, which she never before has done. L. 12. प्रियकलत्रो राजर्षिः, Urvaśī is again nervous: since the King is deeply attached to the Queen, he may not requite her love. At the same time, she is so far advanced in love that she cannot withdraw her heart—a remark which shows the *constancy* of her love for the King. L. 19 आतुरः, a patient. असाध्यः, incurable. अपि नामेति संभावनायाम् (२०), implying a wishful supposition: would that; may it be. अद्य कृतार्था भवेत्—Urvaśī, who is naturally bubbling with excitement and eagerness, completes the sentence just after her own mind. कृतार्था is a significant expression: would that Urvaśī may be blessed to-day! कृतार्थत्व is left so vague and yet is so eloquent!

P. 100. St. 15. Construe: कान्ता गृहा (सती) नूपुरशब्दमात्रम् अपि मे श्रुतौ पातयेत्, शनैः पश्चात् एत्य कराम्बुजवृते लोचने वा कुर्वीत, अस्मिन् हर्म्ये अवतीर्य साध्वसवशात् मन्दायमाना चतुरया सख्या मम उपान्तिकम् पदात् पदं बलात् आनीयेत्. (शार्दूलविक्रीडितम्).

उर्वशी in L. 21. (P. 98). is the subject. कान्ता, the loved one. The v. l. कान्तं and गृहं are not supported by Mss. evidence. The St. records some delightful fancies of the highly romantic King. कराम्बुजवृते, करौ अम्बुजे इव; ताम्यां वृते. हर्म्यम्, हरति मनः, a mansion. साध्वसं, nervousness. मन्दायमाना, pres. part. denom. from मन्द. चतुरया सख्या, viz. by Citralekhā. चतुरा naturally means रतिकथा-चतुरा. Cf. 'सर्वात्मना रतिकथाचतुरेव दूती गंगां शरन्नयति सिंधुपातं प्रसन्नाम् ।' (मुद्रा. III. 9). L. 7 पृष्ठतो गत्वा etc.—presumably they have taken off their *Tiraskarini*. Mr. Pandit observes: 'Some stage-direction as तिरस्करिणीमपनीय is necessary before पृष्ठतो गत्वा and विदूषकं संज्ञापयति. L. 8. संज्ञापयति, makes a sign (to hold his tongue and not to announce their presence).

St. 16. The metre is आर्या. अनङ्गाङ्गिष्टम्, tormented by love. The king adduces a दृष्टान्त (illustration) in the second line. उच्छ्वसिति, blooms. तपतीति तपनः, the Sun. कुसुदम्, the Moon lotus Cf. कुसुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव । Śāk. V. 28, L. 11. नन्वेतदुपपन्नम्—एतत् has the force of 'just now'. Says the King—Now that Urvaśī is by my side I can indeed say that I am happy. ततोऽस्य...शरीरसंपर्कं गतास्मि, Compare एकासने उपवेश्यति above. प्रणयवती, a loving wife. पुरोभागिनी, officious, wanton. 'दोषैकदृक् पुरोभागी' (अमर) does not suit the context. Cf. 'किं पुरोभागे स्वातन्त्र्यमवलम्बसे ।' (Śāk. V.). P. 102, l. 6. कथमिहैव युवयोरस्तमितः सूर्यः—There are *two* ways of understanding this: (i) what, have you been here ever since evening? This remark is evoked by Urvaśī's words 'देव्या दत्तो महाराजः'; she can use these words only if she had witnessed the scene between the Queen and the King. This is the explanation of Mr. Pandit. अस्तमितः, according to this interpretation, has to be taken loosely, since the meeting of the King and the Queen took place at night, and Urvaśī appears still later. (ii) Prof. Karmarkar proposes to take the words in a metaphorical sense. The Vidūṣaka is commenting on the rather too much familiarity between the King and Urvaśī even in the presence of himself and Citralekhā. This certainly brings out the propriety of इहैव; moreover, the Vidūṣaka is quite capable of making such a funny and outspoken remark; as a matter of fact, a similar observation is put into the mouth of the Vidūṣaka in the Śāk. 'कृतं त्वयोपवनं तपोवनमिति पश्यामि ।' (II). Moreover, 'हला देव्या दत्तो महाराजः' is a subsidiary statement, an apologetic plea for 'प्रणयवतीव शरीरसंपर्कं गतास्मि ।' which is the main thesis of Urvaśī. It is more natural, therefore, to construe the Vidūṣaka's words as having a reference to the same.

St. 17. अत्र देवीप्रसङ्गेन व्यवहितस्य बीजस्य पुनर्योजनादाक्षेपो नाम संध्यङ्गमुक्तं भवति ।' (का०). व्यापारमालिङ्गनादि.' This effective retort by the King silences Urvaśī. L. 15 उपचरितव्यः—सेवितव्यः—उपस्थातव्यः, is to be waited upon. स्वर्गस्य नोत्कण्ठते—Mark the genitive, expressive of the idea of regret due to गुणस्मरणम्; Cf. मातुः स्मरति. उत्कण्ठते is denom. from उत्कण्ठा. तथा वयस्येन कर्तव्यम्—'अनेन भाविविरहः

सूचनमिति अग्रिमाङ्कार्योपक्षेपादङ्कावतारोयम् ।' (२०). Cf. अनसूया's request to दुष्यंत—'वयस्य... यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वाह्य ।' (Śāk. III). L. 20 अनिमिषैर्नयनैः etc., the reference is to the belief that gods have winkless eyes.

P. 104. St. 18. दासः, a bondman, one who has given himself up to another. Mallinātha explains: दासते आत्मानं ददाति इति दासः ।' comment on 'अद्य प्रभृत्यवनताङ्गि तवास्मि दासः ।' (कुमार० v. 86).

P. 104 l. 14. इयं तावद् refers to III. 19 which follows.

St. 19. Construe : (हे) सखे, अस्याः चरणयोः कान्तम् आज्ञाकरत्वम् अधिगम्य यथा अहम् अद्य कृतार्थः तथा सामन्तमौलिमणिरञ्जितशासनाङ्कम् एकतपत्रम् अवनेः प्रभुत्वम् अधिगम्य न कृतार्थः (वसन्ततिलका).

सामन्त०—सामन्तानां मौलिषु ये मणयः तैः रञ्जितं शासनमेव अङ्को यस्य तत्. समन्ते भवाः सामन्ताः, feudatory princes. मौलिः, coronet. शासनम्, edict, order, mandate. The reference is to the practice of placing the letter containing the royal mandate on the head, thus signifying the recipient's humble obedience thereto. Cf. गुणानुरागेण शिरोभिरेह्यते नराधिपैर्माल्यमिवास्य शासनम् ।' (Kirāt. I. 21) 'एकमेव आतपत्रं यस्य तत्, qualifying प्रभुत्वम्. आतपात् त्रायते इति आतपत्रम्, an umbrella. कान्तमाज्ञाकरत्वम्, loving servitude. Note the significance of कान्तम्. Servitude is always an unpleasant task. In this particular case, it is a pleasant duty. नास्ति मे विभवः etc., Urvaśī means that in reciprocating the sentiment expressed by the King she should, properly speaking, give expression to one that will be more beautiful than the King's sentiment.' But then she is not able to improve upon the exquisite expression of the King. For the idea that a kindness should be reciprocated by a greater kindness, Cf. 'भवानपि अतः प्रियतरं शृणोतु ।' (P. 124, L. 16) विरुद्धसंवर्धनः, 'promoting contrarieties'; producing contrary effects.

St. 20. The construction is simple. (वसन्ततिलका). संरम्भरूक्षम्=रोषदारुणम्, disagreeable through anger. अनुनीतम्=कृतसान्त्वनमिव (२०). L. 6. चिरकारिका, चिरं करोतीति.

St. 21. रसवत्तरम्—स्वादुतरम्. Cf. सुखं हि दुःखान्यनुभूय शोभते घनान्धकारेष्विव दीपदर्शनम् ।' (मृच्छ० I. 10). निर्वाणाय, for complete

satisfaction. निर्वाण, past pass. part. from वा with निर्, when it is to be predicated of a thing other than वात, according to निर्वाणोऽवाते । (पा० VIII. 2.50). निर्वाणोऽग्निर्मुनिश्च । वाते तु निर्वातो वातः ।' (S. K.). The word निर्वाण is used in Buddhist philosophy to express the state of मोक्ष or *Summum Bonum*. वासगृहम्, inner apartment; bed-chamber. 'गर्भागारं वासगृहम्' (अमर).

St. 22. Construe : (हे) सधु, पूर्वम् अनुपनतमनोरथस्य मम त्रियामा शतगुणिता इव गता; यदि तु तव समागमे तथा एव (त्रियामा) प्रसरति ततः कृती भवेयम्. (पुष्पिताग्रा).

त्रियामा, the night, having three watches (yāmas), the first and the last half watches being excluded. आयन्तयोरर्धयामयोश्चेष्टाकालत्वेन दिनप्रायत्वात् ।' (Bhānuji D.) सुधु, Voc., should really be सुभूः. Kālidāsa, Bhavabhūti and even Bhaṭṭi (हा पितः क्वासि हे सुधु VIII, with reference to which Dīkṣit remarks, प्रमाद एवायमिति बहवः ।) use the shortened form, though it is prohibited by Pāṇini नेयदुवद्भ्यश्चानावर्त्तौ' (I. 4.4.), as it is not नदीसंज्ञक. Later grammarians and commentators, however, try to justify the shortened form. Compare Mallinātha's com. on Kumār. V. Kāt. observes : 'अत्रेयं सूचना उत्तरादिककथोपयोगित्वाद् बिन्दुरित्यवगन्तव्यम् ।'.

[The third act, with the third meeting of the lovers, practically finishes half the drama. The obstacle of the Queen's wrath being removed, the King is now free to pursue his amour; the curse of Bharata is a blessing in disguise to Urvaśī, who, now free from her heavenly duties, may happily live with her mortal lover. The third act closes with a suggestion that love may now reign supreme, unobstructed by any further separation, prolonging the king's nights in the company of his beloved. It might appear, the story of the drama has here come to a stand-still. But the dramatist has provided for further dramatic interest. We know that a separation yet awaits the lovers, as the poet himself would say 'कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा'. For, as soon as the King sees his son, Urvaśī must return to heaven as ordained by Indra. This suggestion of future separation,

however, is not quite prominent, and is likely to be easily forgotten in the midst of the atmosphere of joy prevailing towards the close of the Act.]

Act IV

[The Interlude tells us of a misfortune. We learn from the conversation between Sahajanyā and Citralekhā that the King had gone to the Gandhamādāna forest to enjoy his honeymoon. He happened to gaze at a Vidyādhara girl there, and Urvaśī, angry with the King for this trivial lapse, entered the grove of Kumāra, forbidden to women, and was transformed into a creeper. The King is overwhelmed with grief, his mind is unhinged and he wanders about in the forest making a vigorous search of his beloved, piteously appealing to the birds and the beasts to give him news about her.]

विमनस्का, sad, विगतं मनो यस्याः सा ; the suffix क (प्) is added according to 'उरःप्रभृतिभ्यः कप्।' (पा० V. 4. 151). शतपत्रं, lotus. शत पत्राणि अस्य इति. छाया, complexion, appearance. समदुःखा भवितुमिच्छामि, I want to share your grief, Cf. स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति।' (Śak. III). अप्सरोवारपर्यायेण—वार, regular return of a recurring event, appointed time of service. पर्यायः, rotation. पादमूलोपस्थानम्—The part that the *Apsarases* played in the *Upasthāna* is described in the Bhāg. Pur. 'सामर्ग्यजुभिस्तल्लिङ्गैर्गन्धयः संस्तुवन्त्यमुम् । गन्धर्वास्तं प्रगायन्ति नृत्यन्त्यप्सरसोन्नतः ॥' (XII. 11.47). Citralekhā said that she has to wait upon the Sun in summer (वसन्तान्तरे उष्णसमये, P. 1021.15); now the Nymphs that attend on the Sun in the hot season are मेनका and रम्भा according to the *Bhāgavata*, and मेनका and सहजान्या according to the *Kūrma*. As they are distinguished in the play, being separately mentioned, Citralekhā cannot be identical with either of them. Her term of service in the hot season, therefore, is a creation of our author, or, having borrowed from the Purāṇas the idea that the *Apsarases* have to wait upon the Sun by rotation, he

has refused to follow slavishly the order of service laid down in the Purāṇas. वर्तते इति...adduces the reason for the anxiety of Citralekhā, who cannot pay her friend short visits now and then, as she would be engaged in the उपस्थान. प्रणिधानस्थितया, प्र+नि+धान, concentration of mind. प्रणिधान or समाधि, the last of the eight angas of *Yoga*, enables the yogin to divine the future or know what is happening in places where he is not present. The denizens of heaven are supposed to possess this power. Cf. सानुमती's words 'अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम् ।' Śāk. VI. अत्याहितम्, a great misfortune. 'अत्याहितं महामीतिः' (अमर); अत्याधीयते मनोऽत्र इति or अतिशयेन आधीयते स्म मनसि, what is seriously taken to heart. उपलभ्, to learn, to know. निवेशितराज्यधुरम्, राज्यस्य धूः राज्यधुरा; निवेशिता राज्यधुरा येन तम्. अमात्यः; अमा (ind. समीपे, nearby) भव इति अमात्यः, according to 'अव्ययात्त्यप्' (पा० IV, 2. 104). 'अमेहक्वत्सित्रेभ्य एव ।' (वा०); thus we have इहत्यः, क्वत्यः, ततस्त्यः, तत्रत्यः. गन्धमादनवनम्-गन्धमादनं नाम हिमवत्पुरस्यौषधिप्रस्थस्योपवनम् । तथा चोक्तं कुमारसंभवे [VI. 46] यस्य चोपवनं बाह्यं सुगन्धिर्गन्धमादनः इति । (Kāt.). औषधिप्रस्थ is mentioned in Kumār. VI. 36. Kālidāsa sends Śiva and Umā to the very Gandhamādana for their honey-moon. Cf. Kumār. VIII. 20 ff. मन्दाकिनी, मन्दमंकिन्तुं गन्तुं शीलमस्याः इति, originally the name of an arm of the Ganges in one of the valleys of the Himālaya, later came to be the name for the *heavenly counterpart* of the Ganges. पुलिनम्, sandy bank. सिकतापर्वतकेलीभिः—Raising artificial heaps of sand is a favourite sport of children. विद्याधर—A class of demi-gods, so called because they possess the knowledge of the magical art. Explain: धरतीति धरः । विद्याया गुटिकाञ्जनादिकाया धरः । निध्याता, ध्यै with नि, to gaze at, to look intently on. दूरारूढः प्रणयः, intense love. Cf. 'प्रकृष्टस्य प्रेम्णः स्खलितमविषह्यं हि भवति' (रत्ना०). अप्रतिपद्यमाना—अस्वीकुर्वाणा, not accepting, rejecting. स्त्रीजनपरिहरणीयम्—Kumāra is Kārtikeya, son of Śiva and Umā; he was a celibate and hated the very sight of women, who, therefore, are absolutely forbidden to enter places sacred to him. परिणतमस्या रूपम्—Note that her form alone underwent a change; she still retained the powers of her sense-organs, as can be seen from her words 'अभ्यन्तरकरणया मया प्रत्यक्षीकृतवृत्तान्तः

खलु महाराजः ।' (P. 132. l. 5.) कारणान्तपरिवर्तिना लताभावेन etc. ('her form was changed into that of a creeper, restoration from which will depend on some unknown cause,) is the reading of a majority of Mr. Pandit's Mss., as also of Kāt.; and yet we cannot adopt it. " If Citralekhā has already said that the restoration of Urvaśī from the form of a creeper will depend upon some cause, why should Sahajanyā say further on 'अवस्सं किंवि अणुगहनिमित्तं' &c?" [P. 112.]—Pandit. नास्ति विधेः etc Cf. विधिरहो बलवानिति मे मतिः' (नीति० 91). P. 110. l. 17. तस्यानुरागस्य etc. तस्य, अयं and ईदृशः are examples of the pregnant and suggestive style of Kālidāsa. नाम shows horror (कुत्सने) or surprise (विस्मये) P. 112 l. 1, अहोरात्रान्—रात्रि as the last member of a compound, preceded by अहः, सर्व, एक etc., is changed to रात्र, according to 'अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः ।' (पा० V, 4. 87). 'अहर्ग्रहणं द्वन्द्वार्थम्' (वा०) अहश्च रात्रिश्च अहोरात्रः । A द्वंद्व or तत्पुरुष compound ending in रात्र, अह and अह is invariably masculine, according to 'रात्राद्वाहाः पुंसि ।' (पा० II. 4. 29.). 1.2. विवृतानामपि...&c.—the rainy season is described by Sanskrit poets as causing very great uneasiness to separated lovers. Cf. मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः । कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥' (मेघ० I.3). आकृतिविशेषाः, आकृतीनां विशेषाः, noble forms. अवश्यं &c.—Kāt. observes: अत्र समागमस्य अवश्यंभाविनिश्चयान्नियताप्तिरिति चतुर्थवस्था सूचिता । अनुग्रहः निमित्तं यस्य तत्समागमः; the अनुग्रह is equivalent to what is popularly called उच्छाप (प्रतिशाप). The two speeches given in f. n. 2 are *evidently* interpolations. चित्रलेखा's broad declaration that there is no other remedy for reunion than the संगमनीय jewel entirely mars the dramatic interest by anticipating what is to take place in the following Act; the poet could, at most, give just a *hint* to that effect in a Praveśaka; even such a hint is unnecessary; besides, the words of सहज्या 'अवश्यं...', after such a specific declaration, would be absurd.

THE MAIN SCENE.

[The distracted King is wandering about in the forest in search of Urvaśī on a cloudy summer day. His grief is so intense that it unhinged his mind and he is driven to insanity.

He fancies that the cloud is a demon that has robbed him of his beloved, demands of the peacock, the cuckoo, the bee, the elephant and so on, if they have any news about her. He fancies she is transformed into a stream, whose waves are the movements of her eyebrows, and the rows of birds on its waters are her zone. He dances, sings, faints in his madness, and thinks that the echo is answering him. At last, a voice from the heaven asks him to pick up the संगमनीय jewel; with the gem in his hand he clasps a creeper, which in his embrace is transformed into Urvaśī. The lovers then return to the capital, borne on a cloud, transformed into a balloon by Urvaśī.

This Act is exceptional in nature, inasmuch as it is for the most part a monologue. The King's *Unmāda* bears testimony to his fervent love for Urvaśī; as a matter of fact, the sincerity and intensity of his passion drive him to madness. One cannot fail to note that he suffers from a lack of self-restraint and manliness. That is why we find him raving in a fit of passionate despair. All the same, this very weakness lends him a touch of additional attractiveness.

It should be observed that the distinguishing feature of the Act is its high poetry. Kālidāsa here shows that he is as much a past master in the handling of the *Karuna rasa* as of the *Śṛṅgāra*; and the pathetic appeals of the King, with their sublime lyric height, have nothing like it elsewhere in Sanskrit literature.]

P. 112 L. 13. आः दुरात्मन् &c.—The whole of this passage including St. 1 is cited in the D. R. as an illustration of उन्माद, which is defined as 'अप्रेक्षाकारितोन्मादः सन्निपातग्रहादिभिः । अस्मिन्नवस्था रुदितगीतहासासितादयः ॥' (IV. 30). Cf. Bharata's remarks : उन्मादो नाम इष्टजनवियोग.....० मिर्भावैरुपयते । 'अनिमित्तहसितरुदितोपविष्टगति-प्रधावितोत्क्रष्टैः । अन्यैश्च विकारकृतैरुन्मादं संप्रयुञ्जीत ॥' (N. Ś. VII. 83-4). आः इति कोपे निपातः । (का०).

St. I. Construe: अयं संनद्धः नवजलधरः (संनद्धः) दृप्तनिशाचरः न, इदं दूराकृष्टं सुरधनुः (दूराकृष्टं) शरासनं नाम न, अयम् अपि पटुः धारासारः बाणपरंपरा न, कनकनिकषस्निग्धा (इयं) विद्युत् मम प्रिया उर्वशी न. (हरिणी).

The adjectives संनद्धः पटुः, दूराकृष्ट and स्निग्धा have a double application. संनद्धः—(1) *cloud*: ready, equipped (to fly up into the sky); Cf. 'कः संनद्धे विरहविधुरां त्वय्युपेक्षेत जायाम् ।' (Megh. I. 8.). (2) *demon*: संनाहवान् (का०), armoured. दूराकृष्टम्—(1) *rain-bow*: extended to a great length; (2) *bow*: drawn to its utmost. शरासनम्, शरा अस्यन्ते अनेनेति, a bow. नाम, as I imagined (वितर्के). पटुः (1) falling sharp; (2) discharged quickly. कनकनिकषस्निग्धा, कनकस्य निकषः (वृष्टरेखा) स इव स्निग्धा. स्निग्धा (1) shining, bright; (2) beautiful, radiant Cf. सौदामिन्या कनकनिकषस्निग्धया दर्शयोर्वाम् । (Megh. I. 37). L. 20. रम्भोरुः, रम्भे (plantain-trees) इव ऊरु यस्याः सा. Note that ऊरुः, *m*, coming at the end of a feminine compound, becomes ऊरु when the first member is an उपमान, according to 'ऊरुत्तरपदादौपम्ये ।' पा० IV. 1. 69. (उपमानवाचिपूर्वपद-मूरुत्तरपदं यत्प्रादिपदिकं तस्माद् ऊरु स्यात् । करभोरुः । S. K.)

St. 2. The construction is simple. (शार्दूलविक्रीडितम्)

प्रभावपहिता—तिरस्करिण्यादिविद्याप्रभावेणाच्छन्ना (र०). पिहित=अपिहित from धा with अपि), the अ being optionally dropped. Cf. 'वष्टि भागुरिरल्लोपमवायोरुपसर्गयोः ।'. स्वर्गाय=स्वर्गं गन्तुम्, according to क्रियार्थोपपदस्य च स्थानिनः ।' (पा० II. 3. 14). तां हर्तुं &c. ... अनेन स्वशक्तिकथनात् व्यवसायो नाम संय्यङ्गमुक्तं भवति ।' (का०). In this st. the King examines all possible explanations for the disappearance of Urvaśī, and finds that they are all groundless; at last he turns a fatalist! P. 114. l. 3. परावृत्त-भागधेयानां..., परावृत्तं भागधेयं येषां ते. Cf. प्रायो गच्छति यत्र भाग्यरहितस्तत्रैव यान्त्यापदः । (नीति० 90); also विपद् विपदमनुबध्नाति.

St. 3. Construe: एकपदे तथा प्रियया अयं सुदुःसहः वियोगः च मे उपनतः नववारिधरोदयात् अहोभिः निरातपद्धिरम्यैः च भवितव्यम्. (औपच्छन्दसिकम्).

एकपदे, all of a sudden. च-च express *simultaneous* or *undelayed* occurrence of two events. Cf. Kumār. III. 66. निरातपद्धिरम्यैः, (qualifying अहोभिः), निर्गता आतपस्य ऋद्धिः सामग्री येषां तानि तथोक्तानि तानि तानि च रम्याणि । (का०). 1. 8. राजा कालस्य कारणम्, Cf. 'कालो वा कारणं राज्ञो राजा वा कालकारणम् । इति ते संशयो मा भूद् राजा कालस्य कारणम् ॥' (महा०, उद्योग०, 132. 16). In pursuance of the

maxim, the King presumes to think that he has *commanded* the rainy season to set in. He then argues that he can now *countermand* the rainy season to disappear. प्रावृषेण्यैः, प्रावृषि भवः प्रावृषेण्यः, according to 'प्रावृष एण्यः' पा० IV. 3. 17; प्रवर्षतीति प्रावृद्.

St. 4. Construe: विद्युल्लेखाकनकरुचिरम् अग्रं मम श्रीवितानम्, निचुलतरुभिः मञ्जरीचामराणि (मम) व्याधूयन्ते; घर्मच्छेदात् पटुतरगिरः नीलकण्ठाः (मम) वन्दिनः, धारासारोपनयनपराः अम्बुवाहाः च (मम) नैगमाः (मन्दकान्ता).

विद्युल्लेखा० विद्युदेव लेखारूपं कनकं तेन रुचिरम् (का०). श्रीवितानम्=श्रीमद्वितानम् (का०), beautiful canopy. The prefixing of श्री is intended to indicate excellence. मञ्जर्य एव चामराणि (Chowries). घर्मच्छेदात्=ग्रीष्मसमयनाशात् । प्रावृद्प्रवृत्तेरित्यर्थः । (२०). धारासारोपनयनपराः qualifies नैगमाः (traders, merchants—निगमे वणिक्पथे भवाः), as well as सानुमन्तः (mountains). (1) *Traders*: धाराारूपं यत् सारं (abundant wealth) तस्य उपनयने पराः । (2) *Mountains*: धारासारस्य (torrential rain-water) उपनयने पराः । आसारः, torrential rain. 'धारासंपात आसारः' (अमर). I. 15. परिच्छद, परिच्छाद्यते अनेन, external appendages; paraphernalia.

St. 5. The construction is simple. (आर्या). आरक्तराजिभिः, आरक्ता ईषदक्ता राजयो येषु तैः, qualifying कुसुमैः. कन्दली is a small plant with red or yellow flowers; it is known as कर्दळ in Marathi. स्मरयति, reminds me (so as to cause a longing). The form of the causal is स्मरयति in the sense of आध्यानं (उत्कण्ठापूर्वकं स्मरणम्—S. K.); otherwise स्मरयति. Cf. Raghu. XIII. 29. सूचयितव्या, should be traced.

St. 6. Construe: यदि सा सुगात्री वसुमती पद्भ्यां स्पृशेत्, ततः मेघाभिवृष्टसिकतासु वनस्थलीषु गुरुनितम्बतया पश्चात् नता अलक्तकाङ्क्षा अस्याः चारुपदपङ्क्तिः दृश्येत. (वसन्ततिलका).

P. 116. वसुमती, the earth. वसूनि सन्ति अस्या इति. मेघैः अभिवृष्टाः सिकताः यासु. वनस्थली-स्थली, a natural spot of ground, while स्थला is an artificial one. पश्चान्नता &c. Cf. 'अभ्युन्नता पुरस्तादवगाढा जघनगौरवात्पश्चात्' Śāk. III. 7. 1. 5. उपलक्षणम्, mark.

St. 7. Construe: इदम् असंशयं निमग्ननाभेः रुषा भिन्नगतेः हृतोष्ठरागैः निपतद्भिः नयनोदबिन्दुभिः अङ्कितं शुकोदरदयामम् च्युतं स्तनांशुकम्. (वंशस्थम्).

हृतः ओष्ठरागः यैः, qualifying °बिन्दुभिः. हृत + ओष्ठ *optionally* yields हृतोष्ठ or हृतौष्ठ in a compound, according to the Vārtika 'ओत्वोष्ठयाः समासे वा ।' स्थूलौतुः । स्थूलौष्ठः । बिम्बौष्ठः । बिम्बौष्ठः । समासे किम् । तवौष्ठः । (सि. कौ.). It appears to have been a common practice with ladies in ancient times to apply red paint to their lips. Cf. 'रागेण बालारुणकोमलेन चूतप्रवालौष्ठमलंचकार ।' (Kumār III. 30 also cf. V. 11). The tears first fell upon her lips and carried with them the red paint. उदकस्य बिन्दवः उदबिन्दवः. उदक is changed to उद when, in a compound, it is followed by बिन्दु, मन्थ etc. निमग्ननाभेः (तस्या उर्वश्याः)—Depth of the navel is considered by Sanskrit poets to be a mark of feminine beauty. Cf. 'मय्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः ।' (Megh. II. 22). शुक्रोदरश्यामम्—'The belly of the parrot on this side of India is not particularly dark green any more than the rest of its body. The poet apparently refers to a species of the bird not found in the Deccan'. (Pandit) 1. 9. सेन्द्रगोपम् accounts for the appearance—dark-green (श्याम) mixed with red—of the object the King saw. इन्द्रगोप is a small red insect which makes its appearance in the rains; hence it is so called (इन्द्रः गोपा यस्य वर्षाभवत्वात्). आसारोच्छ्वसित°—आसारेण (shower) उच्छ्वसिता (emitting vapour) या शैलेयस्थली (rocky soil) तस्यां यः पाषाणः, तम्. शिलायां भवा शैलेयी. शिला takes the affix डक् according to 'नद्यादिभ्यो डक्' (पा° IV. 2. 97).

St. 8. केका, the notes of a peacock. 'कण्ठेनेति उपलक्षणे तृतीया' (का°). Note the अनुप्रास in the stanza.

St. 9. Mark the अनुप्रास in this verse as well. उत्कण्ठा, qualifying वनिता—उद्भूतः कण्ठः यस्याः सा. This and दीर्घापाङ्गा (आकर्ण-पूर्णनयना) are epithets descriptive of feminine beauty.

St. 10. Construe: अस्य मृदुपवनविभिन्नः घनरुचिरकलापः मत्प्रियाया विनाशात् निःसपत्नः जातः; सुकेश्याः रतिविगलितबन्धे कुसुमसनाथे केशहस्ते सति एषः बह्वीं किं करोति. (मालिनी).

विनाशात्—तिरोधानात् । नाशः क्षये तिरोधाने इत्यमरः । (का°). Mammāṭa (K. P. VII.) objects to the use of the word विनाश, and cites this St. as an instance of the *doṣa* called अमङ्गलत्व. Rāṅg. meets the objection thus: 'अत्र च विनाशशब्दः अमङ्गलव्यञ्जकत्वाद्दोषश्चैव इति प्रकाशकृद-

प्रकाशयदिदं पद्यं पददोषेषु ।.....राज्ञश्च उन्मादातिशयरूपप्रकृष्टतरकारणवशाद्
विग्रलम्भपोषकृदेव एतत् पदमिति न कश्चित्तदुक्तदोषलेशवकाश इति प्रतिभाति ।'.
घनश्वासौ रुचिरश्च, thick and beautiful. रतिविगलितबन्धे (corresponds
to मृदु°), रतौ विगलितः बन्धः यस्य; Cf. for the idea and expression
'अपि तुरगसमीपादुपतन्तं मयूरं न स रुचिरकलापं बाणलक्ष्मीचकार । सपदि
गतमनस्कश्चित्रमाल्यानुकार्णं रतिविगलितबन्धे केशपाशे प्रियायाः ॥' (रघु° IX.
67.) केशहस्तः=केशकलापः, abundant hair. 'पाशः पक्षश्च हस्तश्च कलापार्थः
कचात्परे ।' (अमर). कुसुमसनाथे is significant; the flowers correspond
to the eyes (चन्द्रक) in the peacock's tail. This St. is a
beautiful illustration of the playful fancy of the poet.

P. 118. 1. 2. आतपान्त°-आतपस्यान्तः, [=वर्षागमः] तेन सन्धुक्षितो
मदो यस्याः सा. संधुक्षितमदा-संदीपितमदा (का°), with her passion
enkindled by the close of the hot season. परभृता, (परेण भृता)
the cuckoo, so called because the female cuckoo is supposed to
leave her eggs in the nest of the gullible crow, which hatches
them and brings up the young ones until they are able to fly.
(The crow is called परभृत्). Cf. Śāk. V. 22.

St. 11. The metre is वसन्ततिलका. मदनदूतिम्-Note the
short ending not uncommon with Kālidāsa. Cf. Kāt. 'दूतिशब्द
इकारान्तोऽयस्ति । तथा चोक्तं रघुवंशे । तेन दूतिविदितं निषेदुषा इति ।'. Raṅg.
qu tes रूपचिन्तामणि 'दूतिर्दूती च दूतिका'; Cf. 'रतिदूतिपदेषु कोकिलां
मधुरालापनिसर्गपण्डिताम् ॥ Kumār. IV. 16, and Mallinātha on दूति.
मानावभङ्गनिपुणम्-Cf. 'चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज ।
मनस्विनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य ॥' Kumār. III. 32.
It is a convention of Sanskrit poets that the warbling of the
cuckoo is an excitant of love and that it makes haughty ladies
forget their wrath and pine for the company of their lovers.
Note that Kālidāsa is supreme in depicting the influence of
Nature on the minds of men and women; this St. is an
excellent illustration of that power. अल्लमायुधम् । कामस्येति शेषः.
(का°). किमाह भवती- This is what is called an आकाशभाषितम्
(See Appendix II).

St. 12. आत्मगतम्, on my part. प्रभुता रमणेषु &c-The
idea is:-so complete is the bondage in which youthful ladies

hold their lovers (mark the word रमण-रमयति रम्यते च अस्मिन्) that they get angry without any deviation from faithful love (on the part of the latter), without rhyme or reason. Cf. 'भावस्य प्रेम्णः स्खलितानि नाथिकान्तरदर्शनादीनि नापेक्षते...। कारणाभावेऽपि तासां कोप संपद्यत इत्यर्थः।' (का०). Note, however, that in spite of this declaration of the King, who is, of course, उन्मत्त at the moment, he *had* given her cause for offence; we are told elsewhere (P. 110. ll. 5-7) that it was really a भावस्खलित which had angered Urvaśī L. 11. कथा, conversation.

St. 13. Construe: महत् अपि परदुःखं शीतलम् (इति) सम्यक् आहुः, यत् आपद्गतस्य मम प्रणयम् अगणयित्वा एषा मदन्धा राजजम्बूदुमस्य अभिमुखपाकं फलम् अधरम् इव पातुं प्रवृत्ता. (मालिनी).

शीतलमनुष्णम् । उद्वेजकं न भवतीत्यर्थः । (का०), not painful. अधरं पा—a Sanskrit idiom—to kiss. The idea is based on the poetic convention that the lower lip of a woman contains nectar, which can be drunk. Compare 'पिबसि रतिसर्वस्वमधरम्' (Śāk. I. 23). राजजम्बू, a Jambū tree of the best species. The word राज when thus prefixed suggests excellence. Cf. राजहंस, राजदन्त; राजविद्या राजगुह्यम्' (Gītā IX. 2). दक्षिणेन, to the right; a word expressive of direction and ending in एन governs the Genitive or the Accusative, according to 'एनपा द्वितीया' (पा० II. 3.31).

St. 14. The metre is अनुष्टुभ्. मानसोत्सुकचेतसाम्—It is a convention of Sanskrit poets that the swans repair to the Mānasa lake on the Kailāsa mountain with the setting in of the rains. शिञ्जितम्—applied to the sound of ornaments. 'स्वनिते वल्लपर्णानां भूषणानां तु शिञ्जितम्' (अमर).

St. 15. The metre is वसन्ततिलका. तत्, that well-known (lake). पाथेयं बिसं—The swans are described as living on lotus-fibres; and hence this particular swan had taken one in its beak as a provision for his journey. पथि साधु पाथेयम् (useful on the way, provision), according to 'पथ्यतिथिवसतिस्वपतेर्दञ्' (पा० IV. 4. 104). The तद्धित affix ढञ्=एय is applied to पथिन् etc., in the sense of 'useful in' or 'good for'. Cf. 'आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः'

(Megh. I. 11). उत्सृज—[for the swan cannot give the King the news he wants with the lotus stalk in its beak. स्वार्थास्तदां गुरुतरा&c.—The King appeals to the kindness of the swan, drawing his attention to a noble principle that is followed by the good. This line is a good example of the figure of speech called अर्थान्तरन्यास, in which a general proposition is corroborated by a particular one or a particular by a general one (सामान्यं वा विशेषेण विशेषस्तेन वा यदि कार्यं च कारणेनेदं कार्येण च समर्थ्यते । S.D. X. 61. f.) Kālidāsa's *Arthāntaranyāsas* are as well-known as his *Upamās*. For a similar idea cf. आपन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानाम् ।' (Megh. I. 55.).

St. 16. नतभ्रूः, नते भ्रूवौ यस्याः सा; curved eye-brows are a constituent of feminine beauty. मदखेल०—मदेन खेलानि (सलीलानि, sportive) पदानि यस्मिन् तत्. Raṅg. explains—मदेन खेला कामक्रीडा येषु तानि पदानि यत्र तत्. It is better, however, to take खेल as an adj. as in the first dissolution. गतम्—गमनम्; a past pass. part. used as an abstract noun in the neuter gender, according to 'नपुंसके भावे क्तः' ।

St. 17. This St. is quoted in the D. R. (III. 20) as an example of असत्प्रलाप (Incoherent talk), which is one of the विभावस, and described as, असंबद्धकथाप्रायोऽसत्प्रलापो यथोत्तरः ।'. विभावितैकदेशेन &c. विभावितः (दृष्टः) एकदेशः (चोरितस्यांशः) यस्मिन् एतादृशेन चौर्येण । यदभियुज्यते स्वामिना चोरे चोरितत्वेन आरोप्यते तत्तेन देयम् ।' (२०). It is a presumption of Law that he, with whom a part of the stolen property has been detected, should restore the whole of what is claimed. काट्यवेम quotes याज्ञ० स्मृति-निहुतेऽभिहितं नैकमेकदेश-विभावितः । दाय्यः सर्वं नृपेणार्थं न ग्राह्यस्त्वनिवेदितः ॥'. With a slight variation in the first line, this is याज्ञ० II. 20.

St. 18. रथाङ्गनामन्-रथाङ्गं (चक्रं) नाम अस्य-चक्रवाक, the bird that is a pattern of constancy according to Sanskrit poets. The pair are separated by a single leaf at night, and are united by day. Cf. Raghu. III. 24. Kumār V. 26. रथाङ्गश्रेणिबिम्बया-चक्राकारश्रेणिबिम्बया (२०), an epithet describing the roundness of the hips, in a very exaggerated way. Mark the *Anuprāsa* in

this verse. रथी refers to the King. He claims to receive the information he wants from the bird, inasmuch as there is a sort of fellowship between the चक्रवाक and himself—the bird is रथाङ्गनामन्, his beloved is रथाङ्गश्रोणिबिम्बा, and he is रथिन्. कः कः, the creaking of the चक्रवाक resembles the sound कः कः, which the King fancies to be a question put to him: who are you?

St. 19. सूर्याचन्द्रमसौ &c.—‘Purūravas was the son of Budha’ the son of the Moon: hence he is the grand-son of the Moon on his father’s side. His mother’s name was Ilā, the daughter (originally Ila the son) of Mitra or the Sun-god: hence the Sun is his maternal grand-father’. (Pandit). सूर्यश्च चन्द्रमाश्च—a देवताद्वंद्व compound, in which आ (नङ्) is inserted after the first member. according to देवताद्वन्द्वे च ।’ (पा० VI. 3 26) ‘इह उत्तरपदे परे आनङ् । मित्रावरुणौ ।’ (सि. कौ.). स्वयं वृत्तः, compare ‘परिग्रहबहुत्वेषि द्वे प्रतिष्ठे कुलस्य नः । समुद्ररसना चोर्वी सखी च युवयोरियम् ॥’ (Śāk. III. 19).

St. 20. Construe: सरसि नलिनीपत्रेण अपि आवृतविग्रहां सहचरी दूरे मत्वा त्वं समुत्सुकः (सन्) ननु विरौषि, इति च जायास्नेहात् भवतः पृथक्स्थिति-भीस्ता, विधुरे मयि च कान्ताप्रवृत्तिपराङ्मुखः (भवतः) भावः (हरिणी)

The Cakravāka is so passionately attached to his mate that he cries piteously even when she is screened behind a lotus-leaf at night. And yet he is indifferent to the pathetic appeal of the King; hence the King’s address. च-च, ‘although—yet.’ विरौषि &c. Cf. शकुन्तला’s words: ‘हला पश्य नलिनीपत्रमात्रान्तरितमपि सहचरम-पश्यन्ती चक्रवाक्यारदति ।’ (Śāk. IV.)

P. 122 l. 1. भागधेयम् *n.*, fortune, fate. The word is formed by the addition of धेय to भाग without any change of meaning (स्वार्थे). भाग एव भागधेयम्, according to the वार्तिक ‘भागरूप-नामभ्यो धेयः ।’ When masc. it means ‘a tax’.

St. 21. अन्तःकूजित०, अन्तः कूजितः षट्पदः यस्मिन् तत्. ससीत्कारम् &c. Urvaśī’s mouth is compared to a lotus and the humming of the bee to the hissing sound escaping from her lips when the lower lip (which the poet refers to elsewhere as ‘रतिसर्वस्वम्’ Śāk I. 23) was bit by him in the course of *passionate enjoyment*. Our poet often speaks of अधरदशन—‘अधरकिसलयग्रं दन्तभिन्नं स्पृशन्त्यः’ (ऋतु. V. 15)

‘हसन्ति नोच्चैर्दशनाग्रभिन्नान् प्रपीडयमानानधरानवेक्ष्य ।’ (Ibid. IV. 6 ; also 12, 13). At times he represents the lover as more considerate ; ‘सदयं सुन्दरि गृह्यते रसोऽस्य ।’ (Śāk. III. 22). सीत्कारः is an onomatopoeic word: सीत्कारः कष्टाभिव्यञ्जकघटनाजनितशब्दानुकरणम् । (र).

St. 22. The metre is मालिनी. मदिगक्षी, मदिरे अक्षिणी यस्याः सा, a lady with bewitching eyes. प्रवृत्तिः, intelligence, news. The latter half is an apt illustration of the use of the Conditional. अवाप्स्यः—अपास्याः is the uniform reading of the Mss., and of Kāt. Once in a while, we adopt the *popular* reading, supported by Raṅg. alone, because the reading of the Mss. violates ‘योग्यता’ ; the figurative use of पा ‘to drink’ in connection with शब्द and रूप is often met with, but not with गन्ध. साधयामः, साध, causal, to go. The use of साध in this sense is *mostly* restricted to drama, but is sometimes to be met with in poetry (Raghu) XI. 91. ‘साधमाम्यहमविज्ज-मस्तु ते’). ‘प्रायेण प्यन्तकः साधिर्गमेः स्थाने प्रयुज्यते ।’ (S. D. VI. 144.), Cf. साधयामस्तावत् (Śāk. I) ; वामदेवः—भगवन् कौशिक साधय (Anargha.) and the interesting verse; तव वर्त्मनि वर्ततां शिवं पुनरस्तु त्वरितं समागमः । अयि साधय साधयेसितं स्मरणीयः समये वयं वयः ॥ (नैषध० II. 62). The student may read an elaborate note on the word by Mr. Pandit (P. 116) नीप—a tree which bears a fruit of the size and shape of a small apple; it is known as नीव in Marathi. स्कन्धः, a branch.

St. 23. अचिरोद्गतः (नूतनोत्पन्नः) पल्लवः यस्य तम्. करेणुः, a female elephant. आसवः, wine. सल्लकीभङ्गा—भङ्गो नवपल्लवः, twig. सल्लकी—Elephants are said to be very fond of this tree ; it is also called गजभक्ष. Cf. स्थानमाहिकमपास्य दन्तिनः सल्लकीविटपभङ्गवासितम् । (Kumār. VIII. 33.). I. 17. कृताहिकः, आहिकम्, anything to be done daily; here it is meal. अहि भवम्.

St. 24. Mark the *Anuṣṭup* in this stanza. मदकल—मदोत्कट (का.), under the influence of rut. It is certainly better to separate मदकल and take it as qualifying गजयूथप; in the first place, this procedure is supported by a majority of Mss; secondly, there is no point in particularizing the युवति; and last but not least, in a number of stt., where different objects are being addressed by the King, the Vocative opens the stt., probably for the sake of

emphasis. Compare stt. 9, 16, 17, 18, 22, & 27. युवतिशशिकला—Urvaśī is likened to the *spotless* digit of the Moon in the midst of youthful ladies that are so many stars. This brings out her mellow lustre. यूथिकाशबलकेशी, यूथिकाभिः (पुष्पविशेषैः) शबलः (चित्राः) केशा यस्याः सा (का०). शबल, decked. स्थिरयौवना, ever in her youth, being a celestial nymph. Raṅg. brings out the import of the epithets: 'युवतिशशिकलेत्यनेन युवतीनां तारकात्वम् । शशिकलेत्यनेन च निष्कलङ्कता द्योत्यते (because the young moon is free from spots, which make their appearance when she ceases to be a शशिकला). स्थिरयौवनात्वं तु देवतात्वादेव ।'. सुखालोका, cf. दृष्टिक्षमा above, St. 9 अनेन &c.—Presumably the elephant chanced to give out a cry which the King construes as a reply in the affirmative. साधर्म्यात्=समानधर्मत्वात् (र०), which is set forth in the following stanza.

P. 124. St. 25. The construction is quite straightforward. The metre is शार्ङ्गविक्रीडितम्. Note how the resemblance is being brought out by the employment of similar or double-meaning expressions. The one is अधिपतिः (अधिकः पतिः), the other is अधिराजः (अधिकः राजा). दानम् is double-meaning (i) liberality, gifts, as applied to the King; and (ii) rut. अव्युच्छिन्ना पृथुः प्रवृत्तिः यस्य तत्. स्त्रीरत्नम्-रत्नं signifies the best member of a class. 'जातौ जातौ यदुत्कृष्टं तद्वत्नमिति कथ्यते ।'. वशा, a female elephant. प्रियाविरहजां &c. The King who has experienced the poignant grief of separation, wishes good luck to the elephant-lord for the encouraging reply that the King thinks he roared out to him. L. 7. उपत्यका, land laying at the foot of a mountain. 'उपत्यकाद्वेरासन्ना भूमिरूर्ध्वमधित्यका ।' (अमर). उप and अधि take the *Taddhita* suffix त्य (कन्), according to 'उपाधिभ्यां त्यकत्रासन्नारूढयोः ।' (पा० V. 2. 34) 'संज्ञायामित्यनुवर्तते । पर्वतस्यासन्नं स्थलमुपत्यका । आरूढं स्थलमधित्यका ।' S. K. [अधित्यका, table-land.] 1. 8. शतहृदा, lightning. शतं हृदा अर्चांषि यस्याम्; or (2) शतं हृदा (sounds) यस्याम्.

St. 26. Construe: (हे) पृथुनितम्ब पर्वत, अपि अल्पकुचान्तरा, पर्वसु संनता, नितम्बवती अङ्गना तव अनङ्गपरिग्रहं वनान्तरं श्रयति. (द्रुतविलम्बितम्).

Note the *studied* attempt at *Anuprāsa* in this St. as in St. 24 above. अल्पकुचान्तरा, अल्पं कुचयोः अन्तरं (मध्यभागः)

यस्याः सा. This is certainly a better reading than °भुजान्तरा, and supported by Mss. The epithet indicates that her breasts were full-grown and plump, which is a sign of beauty. Cf. 'अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डुतया प्रवृद्धम् । मध्ये यथाश्याममुखस्य तस्य मृणालसूत्रान्तरमप्यलम्ब्यम् ॥' Kumār. I. 40. पर्वसु संनता=गुल्फादिसंधिषु संनता निमग्ना । निगूढग्रन्थिरित्यर्थः । The joints of her body such as the knee, the elbow and the wrist were all covered with flesh. This epithet, though significant, apparently suggested itself to the poet because of the alliteration that पर्वसु furnishes with पर्वत. पृथुनितम्ब-नितम्बः, a slope. नितम्बवती, of beautiful hips. प्रशस्तो नितम्बो यस्याः सा. अनङ्गपरिग्रहम् (वनान्तरम्), the property of Love, i. e. the place where Cupid delights to dwell, which must, therefore, be very charming. वनान्तरम्, forest-region; अन्तर is used here in the sense of प्रदेश. Mr. Pandit points out that epithets like नितम्बवती, रम्भोरू, रथाङ्गश्रोणिबिम्बा (IV. 6), रतिविगलितबन्ध applied to hair (IV. 10), निमग्ननाभिः (IV. 7), गुरुनितम्बा (IV. 6), विलम्बमध्या (IV. 37), कृशोदरि (V. 16) which rather militate against our sense of delicacy as they describe particular parts of the female body, are frequently to be met with in the writings even of the best Sanskrit authors.

St. 27. It is remarkable that this St. is found *verbatim* in the Rāmāyaṇa, ('where it begins with कञ्चित्.) (अरण्य-64. 29-30), on the lips of Rāma, who is similarly circumstanced, and who hears it echoed with a like result. It is very probable that the prototype for this search by Pūruravas is Rāma's quest for Sītā.

The St. embodies both the question and the supposed reply. This is an instance of what is technically called त्रिगतम् in dramatic language. 'अत्र प्रश्नवाक्यमेव उत्तरत्वेन योजितम् । त्रिगताख्यं वीथ्यङ्गं चेदम् । तथा चाह साहित्यदर्पणकृत् । त्रिगतं स्यादनेकार्थयोजनं श्रुतिसाम्यतः (S. D. VI. 257) (र.). The form of the question was सर्वाङ्गसुन्दरी रामा मया विरहिता त्वया दृष्टा (किम्). The echo proceeding from the mountain-side, which the King supposes to be a reply in the affirmative, is in the form: सर्वाङ्गसुन्दरी रामा त्वया विरहिता मया

दृष्ट L. 16. भवानपि &c. The King blesses the mountain out of gratitude for the kindness shown to him.

St. 28. Construe: यथा (यस्मात्) इयं तरङ्गाभ्रमङ्गा क्षुभितविहगश्रेणि-
रसना संरम्भशिथिलं वसनम् इव फेनं विकर्षन्ती बहुशः स्वलितम् अभिसंवाय आविद्धं
याति, [तथातस्माद् इयं] ध्रुवं नदीभावेन परिणता असहना सा [उर्वशी एव
भवति]. (शिखरिणी).

The King advances the supposition that his beloved Urvaśī has been transformed into the river before him. He notices certain correspondences between the two, which give rise to a *sustained* and *excellent* उत्प्रेक्षा; compare 'ध्रुवमिति उत्प्रेक्षायाम्' (का.) उत्प्रेक्षा or Poetical Fancy is the imagining of an object under the character of another: भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना। (S. D. X. 40.). Each one of the first three lines contains a fact or facts regarding the river, which the King imagines to have reference to Urvaśī; the fourth line 'embodies the conclusion, based upon those facts, that the river must be Urvaśī metamorphosed into that form'.

What then is the parallelism between the river and Urvaśī which suggests this transformation? (i) तरङ्गाभ्रमङ्गा— The river has gently rising ripples on its surface; they resemble the knitting of her eyebrows by Urvaśī while frowning. (ii) क्षुभितः— The river has a row of water-birds, frightened by the splashing of the water and therefore making a rattling noise- (क्षुभिताश्च ते विहगाश्च क्षुभितविहगाः, तेषां श्रेणिः, सैव रसना यस्याः सा). The King imagines this to be the girdle of Urvaśī jingling with small bells when she walks away hastily in anger. (श्रेणिरिव रसना यस्याः सा). (iii) विकर्षन्ती फेनं— The long sheet of white foam produced by the water dashing against a bed of rocks is the garment of the river which it drags along it. This is, to the King's imagination, the loosened garment of the irascible Urvaśī, walking away in hurry and anger (Cf. 'च्युतं रुषा भिन्नगतेरसंशयम्' IV. 7. above) (iv) आविद्धं यान्ती &c.— The stream moves tortuously, being repeatedly obstructed by the rocks in its bed; the highly imaginative King notices in it the faltering steps of the offended Urvaśī

who would be brooding over the offensive conduct of the King and would repeatedly stop and walk along crookedly under the stress of emotion. (v) *स्खलितमभिसंधाय* applies both to the stream and to Urvāśī. In the case of the former, it means, 'avoiding the many interruptions'; and as applied to the latter, it means, 'brooding over (my) offence' (*सङ्कृतमपराधं.....मनसि निधाय*).

The King, it will be observed, has a very powerful imagination; we have already seen how his is a highly romantic temperament. It is no wonder then that his imagination is almost running riot. In Shakespeare's words—

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact :

(*A Midsummer Night's Dream, Act V.*)

And Purūravas here is a lunatic and lover both rolled into one.

P. 129. St. 29. The three epithets in the first line qualify मम and are meant to serve as reasons why उर्वशी would not be justified in finding fault with the King. The employment of a number of such significant epithets constitutes the figure परिकर. उक्तिर्विशेषणैः सामिप्रायैः परिकरो मतः । S. D. X. 67. प्रणयभङ्गः—प्रणयस्य भङ्गः तस्मात् पराङ्गमुखं चेतो यस्य, तस्य. प्रणयभङ्ग is the same as भावस्खलितानि (IV. 12. above). कमपराधलवं—The force of अपि has to be understood here; the omission of अपि, which is so necessary, is pointed out by सम्मट (K. P. VII) as an instance of अनभिहितवाच्यत्वदोष. L. 8. समुद्राभिसारिणी is significant; the river is flowing towards the sea; it also means the same as an अभिसारिका, the ocean being poetically conceived as the lover whom she goes out to meet. Note that the King cannot, even for a moment, dream of ascribing inconstancy to Urvāśī. अनिवेदप्राप्याणि श्रयांसि=

श्रेयांसि निर्वेदप्राप्याणि न भवन्ति. Cf. 'Faint heart never won a fair lady' . अनिर्वेदः श्रियो मूलमनिर्वेदः परं सुखम् । अनिर्वेदो हि सततं सर्वार्थेष्वनुवर्तते ॥ (रामा०).

St. 30. रक्तकदम्बः—The Kadamba puts forth buds when sprinkled over by the first showers of rain. Hence it is also known as प्रावृषेण्य. कदम्बः पुलकी श्रीमान् प्रावृषेण्यो हलिप्रियः' (यादव). Cf. 'त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः' (Megh. I. 25.); उत्तर० III. 42. असमग्र०—As it was only the end of the hot season, the flower was not fully developed. एकं कुसुमम्—A single flower, the first to make its appearance. शिखाभरणम्—'Mark that शिखा is used to signify the hair on the crown of a woman's head as well as that on a man's.' (Pandit). Cf. St. 35 below.

The St. रक्तशोक &c., given in f. n. 3. is quoted in the K. P. VII., as an instance of Kāvya where harsh words are a merit. The commentators of the K. P. regard it as genuine; some of the very good Mss. of the play know nothing about the vs. That it gives good sense is hardly an argument in favour of incorporating it in the text. The testimony of the commentators is not always above impeachment.

सारङ्गः, a spotted antelope. सारम् (spotted) अङ्गं यस्य—an instance of what is called पररूपसन्धि, when सारङ्ग means an animal or bird; otherwise साराङ्गः (a sage). ' सारङ्गः पशुपक्षिणोः । साराङ्गोऽन्यः ।' सि. कौ.

St. 31. The forest has put on a delightful appearance as the rains have set in. The presiding deity of the forest wants to have a full view of the sylvan beauty and hence throws out a glance, which is no other than the antelope squatting on the ground. The poet fancies, perhaps rather boldly, that as the eye of the *Kānanaśrī* was dark, the glance proceeding therefrom was also dark, and he then proceeds to compare it to the concrete body of the antelope itself. कृष्णा शारा (variegated) छविः यस्य. काननश्रीः, Sylvan Beauty, personified. Compare मालविका० III. 5.

St. 32. भुमग्रीवः, भुम्मा (Past Pass. Part. मुञ् 6 P., to bend, to curve,) ग्रीवा यस्य. For a parallel idea cf. तस्य स्तनप्रणयिभिर्मुहुरेणशावैर्व्याहृत्यमानहरिणीगमनं पुरस्तात् १ (Raghu. IX. 55). P. 128. L. 1 हंहो इत्यामन्त्रणे' (का०). L. 11. परिभवः, insult. After this one Ms. reads the St. 'क्वाकार्यं &c.' (see f. n. 1). The K. P. quotes this verse as an instance of भावशबलता and some of the commentators of the K. P. regard it as a quotation from our play. The S. D. also quotes the verse. It is not, however, genuine; just one Ms. gives it; secondly it is out of context; lastly, the authority of the commentators as regards its authenticity is not above question.

St. 34. Construe: प्रभालेपी अयं हरिहतमृगास्यामिषलवः न, (अयम्) अग्नेः स्फुलिङ्गः स्यात् ? गगनं पुनः इदम् अभिवृष्टम् ; अये अयं रक्ताशोकस्तबकसमरागः मणिः, यम् उद्धर्तुं पूषा आलम्बितकरः व्यवसित इव. (शिखरिणी).

प्रभालेपी, surrounded with lustre. प्रभाया लेपः (=प्रसरणं) अस्यास्ति इति. गगनमभिवृष्टं पुनरिदम्—mark the force of इदम्, just now. Note the v. l. in the f. n.; nothing can be more absurd than Bollensen's 'दहनम्' ! It plainly violates योग्यता, one of the three requisites of a sentence. 'वाक्यं स्याद्योग्यताकांक्षासत्तियुक्तः पदोच्चयः १' S. D. II. 1. The ill. of the violation of योग्यता, given there is वह्निना सिद्ध्यति. स्फुलिङ्गः, m. n. f. त्रिषु स्फुलिङ्गोऽधिकः. रक्ताशोकं—रक्ताशोकस्य स्तबकेन समो रागो यस्य. स्तबक is significant, since only a bunch of Aśoka flowers can match the red lustre of the ruby. मणिः=पद्मरागः, ruby. Kāt. introduces the last line thus—उत्प्रेक्षयापि तदेव द्रव्यति । पूषा सूर्यं आलम्बितकरः सन् यं मणिमुद्धर्तुं व्यवसित इव उद्युक्तः इव । यमुद्धर्तुं पूषा &c.—A pencil of rays was radiating from the ruby. The poet fancies that it was the sun who was busy with an attempt to pick it up with his *Karas* (hands, rays). व्यवसित, past pass. part. सो 4 P. with वि and अव. Note that it is used in an active sense.

St. 35. अधिवासित, from वास् 10 U. to perfume. किमेनस् etc.—Urvaśī, the fittest person to wear the gem, being lost, it would only aggravate the King's torment, and at its sight he would burst into tears and thereby soil it.

St. 36. संगमनीय इति नाम. शैलसुताचरण-शैलसुतायाः चरणयोः रागः योनिः (उत्पत्तिकारणं) यस्य सः. शैलसुता, पार्वती, the daughter of the Himālaya. Presumably the red lac of Pārvatī's feet was washed off by some mountain rivulet and deposited in the crevice of some rock, where ultimately it got hardened and assumed the form of a ruby. P. 128. l. 21, अनुशास्ति—note that अनु suggests authority. मृगचारी-मृग इव आचरति, 'living the life of a deer', i. e. living on fruits, roots, water etc. and roaming about in the forest. Kāt. reads मृगचर्मधारी भगवान् कश्चन मुनिः, and adds 'अयं नारायण इति संप्रदायः' l. If this were so, the poet would not have so unceremoniously neglected him. The King, too, does not seem to take particular notice of him, and while speaking to Urvaśī, refers to him as a mere *muni*. (P. 134. l. 9).

P. 130. St. 37. विलग्नमध्या, विलग्नः (विशेषेण लग्नः) मध्यः यस्याः सा, who has an exceedingly slender waist. Cf. 'मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बाला' Kumār. I. 39. It is *not unlikely* that Kāt's reading पुनस्तया वेदिविलग्नमध्यया owes its origin to this famous verse from the Kumārasambhava. बालमिवेन्दुमीश्वरः—an appropriate *Upamā*. The crescent of the Moon was placed on his head by Śiva in order to allay the burning effect of the Hālāhala; the gem would have a like effect on the King, and he would, therefore, raise it to the high position of a crest-jewel. L. 7. रतिः is significant. It is 'pleasure as arising from the company of a woman'.

St. 38. Construe: (इयं हि) तन्वी मेघजलार्द्रपल्लवतया अश्रुभिः यौताधरा इव, स्वकालविरहात् विश्रान्तपुष्पोद्गमा आभरणैः शून्या इव, मधुलिहां शब्दैः विना चिन्तामौनम् इव आस्थिता लक्ष्यते; पादपतितं माम् अवधूय जातानुतापा चण्डी सा (उर्वशी) इव (लक्ष्यते). (शार्दूलविक्रीडितम्).

The King fancies that there is a likeness between the creeper and his Urvaśī. (i) The creeper has its leaves wetted by rain-water; he thinks it is Urvaśī shedding tears of remorse, with her lower lip washed by them. (ii) The creeper is not now laden with flowers, the season for flowering having passed; the King fancies it is Urvaśī, who has not put on ornaments as

she is stung with remorse. (iii) As there are no flowers and consequently no honey, there are no buzzing bees, hovering about the creeper; he thinks it is Urvaśī, who is mute with sad thoughts, having disregarded his prostration. धौताधरा-धौतः अधरः यस्याः सा. धौत is past pass. part. from धाव् I U. to wash, to clean. स्वकालविरहात्, स्वेषां स्वकीयानां पुष्पाणां कालः प्रादुर्भावसमयः तस्य विरहोऽपगमः तस्माद्धेतोः विश्रान्तपुष्पोद्गमा विरतपुष्पोदया सती आभरणैः शून्येव । (का०). चिन्तामौनम्-चिन्तया कृतं मौनम्. आ-स्था, to resort to, to practise—used transitively. चण्डी etc. 'कोपना सा उर्वशीव लक्ष्यते हि । अत्र कार्यान्वेषणाद् विबोधनं नाम संच्यङ्गमुक्तं भवति ।' (का०) L. 12. यावदस्याः...। (इति लतामालिङ्गति)—Kāt. observes: 'अत्र आलिङ्गनस्योर्वशी-प्राप्तेः हेतुत्वाद् आदानं नाम संच्यङ्गमुक्तं भवति ।'.

St. 39. समर्थये, I think. प्रियां प्रति-प्रथमं पूर्वं प्रियां प्रति उर्वशीमनुसन्धाय यद्रूपं नूपुरवादिक् (See stt, 1,7,14,28 etc. above) समर्थये भावयामि ।... अन्यथा अन्यप्रकारेण तडिद्राजहंसरवादिरूपेण परिवर्तते...।' (का०). Because of frequent disappointment, the King hesitates to open his eyes all at once, for disappointment may once again stare him in the face. स्पर्शविभावितप्रियः, स्पर्शेन (अङ्गस्पर्शेन) विभाविता (निरूपिता) प्रिया येन सः. विनिद्रे=उन्मीलिते, opened.

P. 132. St. 40. गतासुः, गताः असवः अस्य, तेन; a dead person. The King means to point out that what चेतना is to a dead person, उर्वशी is to him. She is his very life. l. 5. अभ्यन्तरं—By me, whose sense-organs were concealed within. अभ्यन्तराणि करणानि यस्याः, तया. Urvaśī's outward form (रूपम्) alone was changed; she had all her senses lying hidden, so that even in the shape of a creeper she could witness what happened to the King. L. 12. सबाह्यान्तरकरणः—The external sense-organs are the five ज्ञानेन्द्रियस (श्रोत्रं त्वक् चक्षुषी जिह्वा नासिका चैव पञ्चमी ।) and the five कर्मेन्द्रियस (पायूपस्थं हस्तपादं वाक् चैव दशमी स्मृता ।). The internal sense-organs are three according to the Sāṃkhyas—बुद्धि, मनस् and अहंकार. The Vedāntins add a fourth, viz. चित्त, to this list. l. 16. कुमारव्रतं=ब्रह्मचर्यव्रतम् (का०). कच्छ *m. n.*, skirt, bordering region.

P. 134. l. 4. गुरुशापं—Had it not been for the curse, Urvaśī, a celestial nymph, armed with her प्रभाव, would have

certainly known without being informed that females were forbidden to enter the Akaluṣa. देवतासमर्थ-समयः, rule. 'समयाः शपथाचारकालसिद्धान्तसंविदः' (अमर). वासन्ती-वसन्ते पुष्याति इति, according to कालात्साधुपुष्यत्यच्यमानेषु ।' (पा० IV. 3. 43). 'हेमन्ते साधुहेमन्तः प्राकारः । वसन्ते पुष्यन्ति वासन्त्यः कुन्दलताः । शरदि पच्यन्ते शारदाः शालयः ।' (S. K.). 1. 9. इदं, referring to त्वत्संगमनिमित्तं-तव संगमस्य निमित्तम्. L. 13. प्रकृतिस्था-प्रकृतिः, natural state.

St. 42. स्फुरता, radiating, qualifies रागेण. विच्छुरितं, lit. besmeared, anointed; tinged. The fair lotus-like face of Urvaśī was tinged red with the shooting rays of the ruby. कमल is here the white water-lily.

St. 43. Construe : (हे) खेलगमने, अचिरप्रभाविलसितैः पताकिना सुरकार्मुकाभिनवचित्रशोभिना विमानतां गमितेन नवेन पयोमुचा मां वसतिं नय. (मञ्जुभाषिणी).

अचिरप्रभा=विद्युत्, lightning. विलसितं, flash; the flashes of lightning served as the banners and the rain-bow (सुरकार्मुकम्) as the fresh pictures on its sides. Oil-paint pictures are not quite unknown on the sides of carriages even in the present day' (Pandit). सुरकार्मुकम्-सुरस्य (इन्द्रस्य) कार्मुकम्. कर्मणे प्रभवति कार्मुकम्, according to 'कर्मण उक्त्व' (पा. V. 1.103). Cf. 'तत्कार्मुकं कर्मसु यस्य शक्तिः' Kirāt. III. 48. खेलगमने, O you, having a sportive gait. The poet makes the highly romantic King prefer the request contained in this St. in order that the audience may not forget that Urvaśī is a celestial nymph, possessed of *Prabhāva*; secondly, whatever be the stage arrangements in those days, this device must have had a grand spectacular effect, especially at the close of a long act, which is mostly full of pathos, except at the very close.

Act V.

[The purpose of the last act is to knit up all the threads of the story crowning it with the permanent union of the hero and the heroine. The act opens with an anxious search after the संगमनीय jewel, snatched away by a vulture; when all are practically

helpless about it, the bird is seen falling down smitten by an arrow, which is discovered to belong to one आयुस्, the son of ऐल (i. e. पुरुवरस्). The King, however, does not remember about उर्वशी having ever been a mother, when a Tāpasī arrives with a young boy. Urvaśī, called by the King, recognises her ascetic friend सत्यवती and her now grown-up son and explains to the King why she had kept the son's birth a secret. Hardly is the King's ecstasy at the thought 'अद्याहं पुत्रिणामप्यः' over, when Urvaśī, in tears, announces 'एतावानेव मे महाराजेन संवासः' and prepares to depart. The King, resigning himself to his fate, immediately prepares for renunciation, but to the pleasant surprise of all, नारद descends from Heaven with Indra's message requiring the help of Purūravas in a battle against the demons and in return granting graciously that Urvaśī may for ever live with him! The Hero thus wins the Nymph and with the customary भरतवाक्य the drama comes to a close.

It might not be idle to ask, why the story does not end with the King's declaration 'विचरितमृगयूथान्याश्रयिष्ये वनानि'. Is it not a bit unnatural that at the most critical moment Indra should suddenly send down his blissful message and should provide for the union of Purūravas and Urvaśī? It might be answered that, in the first place, a Sanskrit drama cannot have an unhappy end. Besides, the message of Indra is not as unnatural as it might appear at first sight. Purūravas was a hero and he had never failed Indra in times of difficulty. It was then quite natural that the Lord of Gods should call his friend for help and graciously allow Urvaśī to live with him. From the spectator's point of view, the last act is a success. The audience is treated successively to a series of surprises; the संगमनीय is suddenly lost; it is gained back with equal surprise by means of an arrow discharged by an unknown hand; its owner turns out to be the King's son; Urvaśī startles all by announcing the termination of her stay; and finally, Indra's message most unexpectedly crowns the story with a happy end! Kālidāsa, as if in a hurry to finish the play, rushes through

incident after incident, creating and satisfying some new interest at each step. From this point of view, perhaps, the last act is the best. And when, after hearing the solemn prayer for the rare union of श्री and सरस्वती at the end, the आर्यमित्राः leave the theatre, it must certainly be with feelings of delight that comes only after witnessing an excellent play.]

P. 138. 1. 9. नन्दनवन०, नन्दनवनं प्रमुखं येषां तानि, तेषु. नन्दनवनं does not here stand for the garden of Indra, but it appears to be one of the forests on the Gandhamadana mountain, where the King and Urvaśī had gone for sport (See P. 108. L. 19). तिथिविशेषः, a special day, a holiday उपकार्या, a tent: उपक्रियते इति. Cf. 'स्नात्वा यथाकाममसौ सदारस्तीरोपकार्या गतमात्र एव । दिव्येन शून्यं वलयेन बाहुमुपोढनेपथ्यविधिर्ददर्श ॥' Raghu. XVI. 73. अनुलेपनमाल्यम्—अनुलेपनं च माल्यं च, perfumes and flowers. अग्रभागी भवामि—The Vidūṣaka wants to share the perfumes etc. along with the King; as he is a Brāhmaṇa and the boon companion of the King, there is nothing strange in this desire of his. L. 17. दुकूलोत्तरच्छदे, दुकूलमुत्तरच्छदो (a covering) यस्य तास्मिन्. तालवृन्ताधारे, on a fan or a casket of palm leaves.

P. 138. 1. 19. अभ्यन्तरविलासिनी, the dearest wife of the King (अभ्यन्तर, adj. intimate, dearest and nearest). ०मौलिरचनयोग्यः—Mr. Pandit reads ०रत्नयोग्यः for the Prākṛt ०रञ्जजोगो. It will, however, be seen that रचन is a better rendering of रञ्जण; moreover, ०रत्नयोग्यः does not give the sense which ०रत्नतायोग्य is capable of yielding. Cf. Raṅg. 'मौलिरत्नतायां योजितः', for which there is no warrant. Besides, रचन which means dressing, arrangement, specially of the hair, gives just the sense which best suits the context. The maid wants to show the importance of the gem she has lost. 'It must be supposed that Urvaśī, too, had a bath in the river, and that as is usual with Hindu ladies, before bathing she took off her ornament the *Sangamanīya*, and gave it to her servant for safe custody'. (Pandit). आमिषशङ्किना—The ruby was naturally mistaken by the vulture for a piece of flesh and more so because flesh is usually brought from bazars in

baskets like these. असमाप्तनेपथ्यः, असमाप्तं नेपथ्यं (toilet) यस्य—this brings out the flurry with which the King starts for the quest of the gem.

This monologue, with the speech behind the curtain, which serves as a sort of introduction to Act V, is looked upon as a प्रवेशक by Raṅg. and Kāt.

P. 140. St. 1. The metre is अनुष्टुप्. आत्मनो वधमाहर्ता, bringing death on his own head. The suffix तृन् is used in the senses of तद्धर्म, तच्छील or तत्कारी, and governs the accusative. Cf. पितरमाराधयिता, P. 156. L. 3. The verse points to the fact that there was capital punishment for the theft of precious stones in the days of Kālidāsa. The words of the policeman in Śāk. VI. स्फुरतो मे हस्तौ अस्य वधस्य सुमनसः पिन्दुम्', point to the same conclusion. तस्करः तत्करोति इति, the तृ being changed to स. स्तेयं, स्तेनस्य भावः कर्म वा, theft. L. 13. आलिखन्निवाकाशम्—Note how realistically this उत्प्रेक्षा suggests the quick hovering round of the bird in the sky.

St. 2. Construe: मुखालम्बितहेमसूत्रं मणिं विभ्रत् मण्डलचारशीघ्रः असौ विहङ्गः अलातचक्रप्रतिमं तद्रागरेखालवयं तनोति. (उपजाति).

मण्डलचारशीघ्रः—मण्डलाकारसंचरणत्वरितः (का०); the adj. brings out how the speed of the bird was accelerated by its circular motion. अलातचक्रप्रतिमम् (adv.)—अलातचक्रेण प्रतिमा अस्य, तद्यथा स्यात्तथा; अलातचक्र is the circle described by the fire-brand when it is brandished. न लते (=ग्रहणं) अस्य, that, which cannot be seized (with the hand); a firebrand. तद्राग०=मणिराग०.

P. 142. l. 4. धनुर्ग्राहिणी यवनी—The यवनी was very probably an Ionian or Greek servant girl. Yavana was a very comprehensive term, generally applied to all those tribes that did not fall within the Āryan pale. Wilson says that Tartarian or Bactrian women may be intended. 'The Ionian girls might have been taken into their service by Hindu princes for their personal attractions or their superior intelligence.' Cf. 'एष बाणासनहस्ताभिर्यवनीभिः &c.' Śāk. II. कुणपभोजनः, a term of contempt. कुणपः—प, a dead body.

St. 3. प्रभावपल्लवितेन, 'प्रभया द्युत्या पल्लवितेन विस्तृतेन' (र०^१), with the gem which had increased in size, as it were, on account of its lustre. Pandit points out that the figure implied is taken from a small garland of flowers used to decorate the hairs of a young woman. अवतंसकः (=कर्णभूषणम्), ear-ornament. l. 12, हस्तावाप०. 'हस्तावापो नाम ज्याघातवारणमुच्यते' (का०), an arm-guard. शरासनम्, a bow; शराः अस्यन्ते अनेन or. शराणामासनम्.

St. 4. The jewel snatched away by the bird is compared to the planet Mars, which shines with its red lustre. Mark how appropriate the *Upamā* is. मणिविशेषः, the excellent gem. पतत्रिन्—Note the derivation: पतन्तं त्रायते इति पतत्रम् (a wing); पतत्रे अस्य स्तः इति पतत्री; a bird. लोहिताङ्गः=भौमः, the planet Mars. परुषधनच्छेदसंयुक्तः=परिणतमेघखण्डेन संयुक्तः, shrouded in a thick cloud. Mark the significance of the word परुष (thick). It vividly brings out the idea of darkness, as contrasted with the red lustre of the planet. L. 17. नागरिकः, the Superintendent of the city police. नगरे नियुक्तः (रक्षाविधानार्थम्). निवासवृक्षः, the perching tree. दस्युः, in later literature, means a thief, a robber. In the Veda, it stands for the enemies of the pious Āryans, whom they molested in the performance of their rites (उपदासयति कर्माणि).

St. 5. The King explains why the gem is so highly prized by him.

St. 6. Construe: मार्गणतां गतेन ते बलेन निर्भिन्नतनुः अपराधोचितं प्राप्य स वध्यः पतत्री अन्तरिक्षात् समौलिरलः पतितः (उपजाति).

P. 144. l. 9. बलेन ते मार्गणतां &c—The Chamberlain is paying only a courtier's compliment to his master. Compare the words of the Senāpati in Śak. II. 4. 5 etc. Mark the alliteration in the last pāda. L. 14. किराती, fem. of किरात—(1) किरं पर्यन्तभूमिमतति इति; (2) किरति शरान् इति (महेश्वर), L. 18. वर्णविचारक्षमा, able to discern the letters. The Chamberlain is an old man and hence he advances a legitimate excuse. The poet, however, very skilfully avoids the discovery of the King's having a son by anybody else than by the King himself. Note how the device lends so much charm to this scene. मार्गणः, an arrow. सापत्यतां

रूपयति—It is rather difficult to imagine how exactly this was to be *acted*! अपत्यं—न पतन्ति पितरः अनेन. L. 21. नियोगमशून्यं करोमि, 'I attend to my own work'. Observe that this is a device to withdraw a particular character from the stage when his presence is no longer required; it is employed even when no actual command is given.

P. 146. L. 6. संतानम्, संतनोति कुलम् or संतन्यते कुलमनेन. ll. 7-8. नैमिषेयसत्रम्, the sacrificial session performed in the Naimiṣa forest—the forest which is celebrated as the home of many sages to whom the famous Sauti narrated the Mahābhārata. The name is thus accounted for: यतस्तु निमिषेणेदं निहतं दानवं बलम् । अरण्येस्मिंस्ततस्तेन नैमिषारण्यसंज्ञितम् ॥ (Mbh.). A सत्र is a sacrificial session lasting from 14 to 100 days or more. The sacrificer has to remain single during the performance of the sacrifice, and hence it was that Purūravas was separated from Uravśī during that period. This statement is intended to account for the birth of Āyus. The poet makes only a casual reference to the sacrifice, because it has no bearing on the plot of the play. 'The simple allusion gives an appearance of reality which a distinct statement that it was performed would have failed to convey'. (Pandit).

St. 8. आविलपयोधराग्रम्—आविले (dark) पयोधराग्रे यस्य तत्. Cf. 'दिनेषु गच्छत्सु नितान्तपीवरं तदीयमानीलमुखं स्तनद्वयम्' Ragh. III. 8; also 'श्यामायमानपयोधरमुखीम्' Kād.

P. 148. L. 4. च्यवन is a sage often mentioned in the Aśvin hymns of the R̥gveda. He is there represented to have regained his youth by the favour of the Aśvins. The story of Cyavana and Sukanyā also occurs in the Mahābhārata. L. 13, अर्धनाराचः, a crescent-shaped arrow. नरान् आचामति इति, or नारं (=नरसमूहं) आचामति इति.

St. 9. Construe: अस्मिन् निपतिता मम दृष्टिः बाष्पायते; हृदयं वात्सल्यबन्धि (भवति); मनसः प्रसादः (जायते); उज्जितधैर्यवृत्तिः (अहम्) एनम् संजातवेषधुभिः अङ्गैः अदयं परिबन्धुम् इच्छामि. (वसन्ततिलका).

This St. beautifully describes the feelings of paternal affection. बाष्पायते, denom. from बाष्प; Cf. बाष्पमश्रु उद्धमति । 'बाष्पोष्म-भ्यामुद्धमने' [Pān. III. 1. 1 16] इति क्यङ् ।" (का०). वात्सल्यबन्ध etc.—Compare 'किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः । नूनमनपत्यता मां वत्सलयति ।' S'āk. VII, वेपथुः, tremor, from वेप् I Ātm., with the addition of the termination अथुस्. अदयम्—गाढम्, fast. परि+रम्भ्, to embrace. अनाख्यातोऽपि etc.—This speech of the Tāpasī suggests that the resemblance between the two was indeed very close. जात, a term of endearment. चापगर्मम् अञ्जलिं करोति, joins his hands in reverence, still keeping his hold on the bow. This shows that the boy was well brought up and knew how to behave like a true क्षत्रिय.

P. 150. St. 10. हार्दम्, love, affection (हृदस्य कर्म हार्दम्). उत्संगवर्धितानाम्—अङ्कपरिवर्धितानाम् (का०), those who are brought up on the lap. For a similar idea Cf. अनेन कस्यापि कुलाङ्कुरेण सृष्टस्य गात्रेषु सुखं ममैवम् । कां निर्वृतिं चेतसि तस्य कुर्याद्यस्यायमङ्काकृतिनः प्रहृष्टः ॥ Śāk. VII. 18. L. 11 भगवति—Mark the mode of address; Cf. 'तपस्विन्यो देवताश्च वाच्या भगवतीति च ।' N. Ś. 19. 21. न्यासीकृतः, a च्वि form; न्यासः, a trust, a charge, a deposit. L. 16. किमपि निमित्तम-वेक्ष्य—These words of सत्यवती are significant; we may safely infer that the boy was entrusted to her care until his education was finished. She was probably told that she should not bring back the boy till then. She does not know the true reason why Urvaśī left her son with her; she would not have brought the boy straightaway into the King's presence if she had known that the separation of Purūravas and Urvaśī was the inevitable result of such a meeting. It should also be noted that the sage Cyavana does not know who the parents of the boy are, since he does not refer to the boy's parentage but simply says 'निर्यातय हस्तन्यासम्' (P. 152. 1. 9). Neither the sage nor Satyavatī could have been in any way curious to know anything more about a worldly subject like that. जातकर्मादि, जातकर्म and other rites known as the संस्कारs. जातकर्मन् is a ceremony performed on the birth of a child. धनुर्वेदेऽभिविनीतः, was taught the धनुर्वेद, or the science of archery. आश्रमविरुद्धम्—हिंसा or killing was not allowed in those

ancient hermitages. The boy was taught the अनुवेद but he was not allowed to use it for the purposes of हिंसा. गृहीतामिषः, with a piece of flesh, which was really the संगमनीय jewel. 'The Tāpasī is relating not what she herself saw but a hear-say account as is indicated by the particle किल'. (Pandit.)

P. 152 l. 9. निर्यातय हस्तन्यासम्, deliver back your trust. (यत् 10 U. with निद्, to repay.)

St. 11. (आर्या). सर्वाङ्गीणः, सर्वव्यापी (का०), affecting the whole body. Cf. III. 10. above. The उपमा is very appropriate, especially as regards the adjective सर्वाङ्गीणः; for it is popularly believed that the rays of the Moon penetrate through all the parts of the चन्द्रकान्त, which oozes under the influence of the Moon. Cf. द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः। उत्तरराम० VI. 12. अशङ्कितो वन्दस्व—the King purposely uses the word अशङ्कित, for he thinks that the विदूषक's strange appearance might frighten the boy. विदूषक, however, gives a very prompt answer; the boy is already used to शाखामृगः (monkeys) in the forest and hence there is no question of his being frightened at विदूषक's appearance. शाखाचारी मृगः शाखामृगः.

P. 154, L. 11. शिखण्डकः, locks or tufts of hair. सत्यवतीसूचितः, suggested by the presence of सत्यवती; had सत्यवती not been there, perhaps, Ūrvaśī would have found it difficult to recognise her now grown-up son, whom, obviously she had not seen since the time that he was handed over to सत्यवती. Cf. what she says further—'महान् खलु संवृतः'.

St. 12. (अनुष्टुप्). The second half eloquently describes the love of a mother. स्नेहप्रस्नवनिर्मिन्नम्—'स्नेहेन प्रेम्णा प्रस्नवः क्षरत्ययः तेन नितरां मित्रं संगतम्। आर्द्राभूतामिति यावत्।' Raṅg. Note the word निर्मिन्न. Cf. 'मित्रं वाच्यवदत्यर्थं दारिते संगते स्फुटे।' लोचन quoted by Raṅg. भर्तुर्बहुमता भव—According to Kālidāsa this was the best blessing for a married lady. Cf. 'ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव।' Śāk IV. 6. पितरमाराधयिता—Cf. note on आत्मनो वधमाहता, St. 1 above. स्वागतं पुत्रवत्यं, this mode of address, now adopted by the King, is noteworthy. एष...कवचहरः संवृतः etc. 'Mark the delicacy

of feeling here shown by the poet in not making the Tāpasī say to Urvaśī what the true reason was of delivering back her trust.' (Pandit). कवचहरः, of an age fit to put on an armour. The affix अच् is added to the root हृ, according to 'वयसि च' (पा० III. 2. 10.) 'उद्यमनार्थं सूत्रम्। कवचहरः कुमारः' (S. K.), and it is indicative of the age of the bearer. पूर्वस्मिन्नाश्रमे, i. e. in the ब्रह्मचर्याश्रम (student-life); the Hindu system of the four आश्रमसु or 'orders of life' is often referred to with approval by Kālidāsa. Cf. Raghu. V. 10; III. 70 &c.

P. 158. St. 13. शिखण्डकण्डू०—शिखण्डस्य कण्डूयनेन उपलब्धं सुखं येन, who felt happy when scratched (with affection). मणिकण्ठक was the name of the peacock.

St. 14. पुत्रिणामग्न्यः, the foremost of those who are blest with sons. अग्न्यः, अग्रे साधुः, according to 'तत्र साधुः, (पा० IV. 4. 98), whereon the तत्त्वबोधिनी observes 'साधुरिह प्रवीणो योग्यो वा गृह्यते। नोपकर्ता।' It is not correct to explain the word as अग्रे भवः, as most editors have done. पौलोमी is the name of Indra's wife. She was the daughter of a demon named पुलोमन्, जयन्त, the name of Indra's son. Cf. for a similar reference 'आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः। आशीरन्या न ते योग्या पौलोम्या सदृशी भव।' Śāk. VII. 28; Raghu. III. 23.

St. 15. Construe: (हे) सुन्दरि, पीनोन्नतस्तनविसर्पिभिः अस्त्रैः मुक्तावलीविरचनापुनरुक्तिम् आनयन्ती (त्वम्), मम वंशस्थितेः अधिगमात् महति प्रमोदे उपपन्ने (सति), किम् प्ररुदिता असि. (वसन्ततिलका).

प्ररुदिता असि—रोदितुं प्रक्रान्ता भवसि (का०), वंशस्थितेः अधिगमात्, on account of securing the perpetuation (स्थिति) of my family (वंश).

पीनोन्नत० etc., 'causing another necklace of pearls by means of tears dropping down over thy full and high breasts. There was already a necklace of pearls round her neck. It was superfluous (पुनरुक्ति) to have another.' (Pandit). महेन्द्रसंकीर्तनेन, by the mention of महेन्द्र in St. 14 above. Note how realistic it appears that Urvaśī, who has forgotten what Indra had said in

modification of Bharata's curse, should remember about it when his name is casually mentioned. समयः refers to the condition laid down by Indra for Urvaśī's return to heaven. P. 160. L. 18. अप्रकाशं, secretly—This points to the fact that Cyavana did not know who really the parents of the boy were. (See note on 'किमपि निमित्तमवेक्ष्य' P. 150 L. 16.) सुखप्रत्यर्थिता दैवस्य, hostility of fate towards happiness. (प्रत्यर्थिन्=one who seeks the opposite; hence, an enemy). प्रत्यर्थिता=hostility.

St. 16. Construe: (हे कृशोदरि, सुतोपलब्ध्या आश्वासितस्य नाम मम त्वया सह अयम् विप्रयोगः प्रथमाभ्रवृष्ट्या व्यावर्तितापरुजः वृक्षस्य वैद्युतः अग्निः इव उपस्थितः. (वसन्ततिलका).

'The word आश्वासितस्य implies that there was immediately previous suffering which required consolation.' (Pandit). नाम, mark the significance of this particle. 'Scarcely did I feel the joy of a son's birth etc.' विप्रयोगः, separation; this word is usually used with the instrumental. Cf. मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः। Megh. II. 55. The last two lines contain an excellent उपमा. प्रथमाभ्रवृष्ट्या व्यावर्तितापरुजः वृक्षस्य (प्रथमाभ्रवृष्ट्या=नूतनमेघवर्षेण, Raṅg) the agony of which, caused by heat is removed by the fall of the first showers. व्यावर्तिता आतप- (कृता) रुग् यस्य असौ. वैद्युतः अग्निः, the lightning fire. Pandit well brings out the significance of every word in the simile: The king's असंतानत्व 'is impliedly compared to the आतपपरुजः; the सुतोपलब्धेराश्वासनम् is compared to प्रथमाभ्रवृष्टिः,...and the विप्रयोग to the stroke of lightning that, suddenly and almost immediately after the shower, falls upon the tree., L. 7. अयं सोऽर्थः &c.-अर्थः stands for सुतोपलब्धिः. For the general idea Cf. राजा-वयस्य रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि वचः। Śāk VI; 'छिद्रेष्वनर्था बहुलीभवन्ति'; also the well-known words of Hamlet—'When sorrows come, they come not single spies, but in battalions.' (Act v). Note the antithesis between अर्थ and अनर्थ.

P. 162. L. 12. कृतविनयस्य, Cf. गृहीतविद्यः above. विनयः, education.

St. 17. Construe: (The 1st half) सुलभवियोगा हि परवत्ता आत्मप्रियाणि कर्तुं न प्रभवति; (अतः) भर्तुः शासने तिष्ठ । (मालिनी). In this Stanza the King assures Urvaśī that he will not blame her if she leaves him, for he knows too well that when one is परवत् (dependent, one is not free to do what one likes (आत्मप्रियाणि). सुलभवियोगा, सुलभः वियोगः यस्यां सा, in which separation is easy. परवत्ता, परवतो भावः (परवत्, dependent; Cf, परतन्त्रः परार्थीनः परवान्...। Amara.), dependence, slavery. विचरितमृगयूथानि, विचरितानि कृतगमनानि मृगयूथानि मृगसमूहा येषु, (Raṅg.), qualifying वनानि. For the idea in the latter half of the St. Cf. '...नृपतिककुदं दत्त्वा यूने सितातपवारणम् ।... गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥ Raghu. III. 70. L. 19. नार्हति तातः etc., suggests the modest nature of the prince. पुंगवः, an ox; पुमांश्वासौ गौश्च पुंगवः. दम्यः (दमनमर्हतीति), a young, inexperienced bull; cf. 'दम्यवत्सतरो समौ' (अमर). Cf. गुर्वी धुरं यो भुवनस्य पित्रा धुर्येण दम्यः सदृशं विभर्ति । Raghu. VI. 78.

St. 18. Each of the pādas forms a complete sentence. The merte is हरिणी. This is one of the oft-quoted stanzas in Sanskrit literature. गन्धद्विपः, गन्धप्रधानो द्विपः, a scent-elephant. Raṅg. quotes: 'यस्य गन्धं समाग्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥'. Such an elephant has an aggressive smell which scares away rival elephants. कलभ, a young one of an elephant. वेगोदग्रम्, 'वेगैः उदग्रं क्रूरम्'. Raṅg., who quotes घातोर्धात्वन्तर-प्राप्तिर्विषवेग इति स्मृतः । 'वेगः, circulation of poison in the blood. The main idea in each of the pādas is that even the young one of a brave species is himself brave; age is not the cause of bravery. का० explains the last line thus:-अर्थान्तरन्यासमाह-अयं भर एष अतिशयः । 'अतिशयो भर' इत्यमरः । जात्यैव जन्मनैव स्वकार्यसहः आत्मकार्यक्षमो भवति । वयसा तारुण्येन न खलु न हि । स्वकार्यसहो न भवतीत्यर्थः । भरः-for the significance of the word, see Kāṭ. above; it means 'excellence', 'pre-eminence'. स्वकार्यसहः, which is capable of fulfilling its own function, सहते इति सहः । स्वकार्यस्य सहः स्वकार्यसहः । The last line contains an अर्थान्तरन्यास, which is thus translated by Wilson: 'Nature, not age, gives fitness.' For a similar idea Cf. 'तेजसां हि न वयः समीक्ष्यते ।' Raghu. XI. 1; 'प्रकृतिरियं सत्त्ववतां न खलु वयस्तेजसो हेतुः'

(नीति० 38). संभ्रियताम्—क्रियताम् Raṅg., (rt. भृ with सम्, to prepare, to make ready). Cf. संभार, meaning collectively the preparations for a ceremony etc.

P. 164. L. 8. दृष्टिप्रविघातम् (the blinding of the sight) रूपयन्ति—this stage-direction is very effective in drawing the attention of the audience to something very brilliant that is descending on the stage. निरञ्जे विद्युत्संपातः well brings out the sudden effect of the brilliance of नारद, whom उर्वशी is the first to recognise.

St. 19. (वसन्ततिलका). An excellent description. Cf. शिशुपाल० I. 4-7. गोरोचनानिकष०—गोरोचनायाः निकषः कषपाषाणः, लक्षणया तत्स्था रेखाः, तद्वत्पिङ्गो जटाकलापो जटासमूहो यस्य । Raṅg. गोरोचना is a bright yellow pigment prepared from the bile or urine of a cow; also said to be found in the head of a cow. शशिकलामलवीतसूत्रः, शशिकलावदमलं शुभ्रम् वीतसूत्रम् उपवीतं यस्य । Raṅg. मुक्ता० श्रीः, (goes with ०कल्पवृक्षः), मुक्तागुणैः मौक्तिकसरैः अतिशयेन अत्यन्तं संभृता कृता मण्डनश्रीः भूषणशोभा यस्य । Raṅg. 'In which beauty of adornment is collected by means of wreaths of the best of pearls.' (Pandit). हेमप्ररोहः, having branches of gold: जङ्गमकल्पवृक्षः, a moving कल्पवृक्ष (wish-giving tree). अर्घ्यम्, according to पादार्घ्याभ्यां च । पा० 5. 4. 25. अर्घ्यार्थमुदकम् । अर्घः पूजा । S. K., 'मूल्यो पूजाविधावर्घः । अमर०. It is explained as 'गन्धमाल्यादिसंयुक्तम् उदकम्' by गार्ग्यनारायण, quoted by Pandit. Cf. 'आपःक्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैवाष्टाङ्गोऽर्घः प्रकीर्तितः ॥' अर्हणा, homage; worship. L. 21. मध्यमलोकपालः—that Nārada had access to all the three worlds is suggested by the use of this word, which assigns to the king his proper sphere. P. 166. l. 2. अविरहितौ... भूयास्ताम्—this blessing of Nārada achieves the real purpose of the play; Cf. अविरहितौ इत्यादिना कार्यस्य सिद्धत्वात् कार्यं नाम पञ्चमी अर्थप्रकृतिः । का०. विष्टरः 'विष्टरः कुशमुष्ट्रौ स्याद् आसनेऽपि महीरुहे ।' मुक्तावलि, quoted by Raṅg. 18. (नारदम्) अनु, a कर्मप्रवचनीय (directly governing a noun in an oblique case) and not an उपसर्ग.

किमाज्ञापयति brings out the courtesy of the king's nature. Cf. 'स भवन्तमनामयप्रश्नपूर्वकमिदमाह । राजा-किमाज्ञापयति भवान् ।' Śāk. VII. आदिष्टः, from आ+rt. दिश्, to command, foretell; cf. आदेशिक, an

astrologer. सांयुगीनः, संयुगे (=रणे) साधुः, according to 'प्रतिजनादिभ्यः खञ्' 1' पा० 4. 4. 99; well-versed in the art of war. सहधर्मचारिणी, a word suggesting one of the most important features in an ideal Hindu marriage. 1. 18. परवान्...देवेश्वरेण—note the construction; this further illustrates the King's modesty.

P. 168. St. 20. (अनुष्टुप्). वासवः, Indra; वसवः (gods) वा वसूनि (wealth) सन्ति अस्य. Raṅg. well explains the idea in the last half thus:—अग्नितेजो हि दिने सूर्यमनुप्रविशति रात्रौ सूर्यतेजोऽग्निमिति पौराणी प्रसिद्धिः 1' For a repetition of the idea Cf. 'स राज्यं गुरुणा दत्तं प्रतिपद्याधिकं बभौ । दिनान्ते निहितं तेजः सवित्रेव हुताशनः ॥' Raghu, IV. 1. रम्भे etc. 'We must here imagine that Rambhā though present like a spirit was not visible.' (Pandit). यौवराज्याभिषेकः, अभिषेकः = अभिषेकसमारोहः, which are acc. to Raṅg. बिल्ववल्मीकमृत्तिकादिसामग्री; to this may be added all food grains, juices etc.' भद्रपीठम्, a seat of gold. Cf. हैमं च राजतं ताम्रं क्षीरवृक्षमयं च वा । भद्रासनं प्रकर्तव्यं साधुहस्तसमुच्छ्रितम् । सपादहस्तमानं च राज्ञो माण्डलिकान्तरात् ॥ (देवीपुराण quoted by Pandit). 1. 7. कुलधुरंधरः, (literally, the bearer of the yoke of the family), the best or foremost man in the family.

St. 21. Construe the last two pādas : लोककान्तैः गुणैः त्वं पितुः अनुरूपः भव; ते अतिशयिनि वंशे आशिषः समाप्ताः (एव). (मालिनी). The poet enumerates here a list of famous sons, who successively adorned the great वंश, to which Prince आयुस् belonged, the genealogical order being ब्रह्मा, अत्रि, इन्दु, बुध (also called बोधन), देव (i. e. पुरूरवस्) and आयुस्. This and the following eulogistic stanza most probably allude to a contemporary event. Cf. 'The fifth act of Vikramorvśī which describes the inauguration of Āyus as Yuvarāja or heir-apparent distinctly refers to a similar ceremony, which must have been performed during the latter part of the reign of Candragupta II...Dr. Keith says that the introduction of Āyus has spoiled the beauty of the last act...Kālidāsa has done it deliberately to honour his patron Kumāragupta.'—(S.C.De, Kālidāsa and Vikram. p. 473). अतिशयिनि, (from root शी with अति, to surpass), 'सर्वोत्कर्षशालिनि' Raṅg. आशिषः समाप्ताः 'The speaker means that the highest

blessing he can wish to the young prince is that he should become like his father, because all the blessings he can think of are already there in the family.' (Pandit). Raṅg. well brings out the significance of the Stanza : स्रष्टादिपुरुषवः पर्यन्तेष्वखिलपूर्वगुणसमूहो यथा-भूतथा त्वय्यपि भूयादिति भावः । The grand style of this and the following stanza is notable.

St. 22. Construe : उन्नतानां पुरस्तात् स्थिते अस्मिन् तव पितरि, अनाकम्प्यधैर्ये स्थितिमति च त्वयि, विभक्ता राज्यलक्ष्मीः अधिकतरम् इदानीं राजते : हिमवति जलधौ च व्यस्ततोया गङ्गा इव. (मालिनी).

The main idea of the stanza is that royal glory (राज्यलक्ष्मी) though divided equally between the son and the father, now shines all the more. The उपमा in the last line well brings out this sense. स्थितिमति—मर्यादायुक्ते (Raṅg.), preserving the स्थिति (social order, etc.) i.e. doing his duty properly. अनाकम्प्यधैर्ये, he whose courage is unshakable. The adjectives उन्नतानां पुरस्तात् स्थिते, स्थितिमति, धैर्ये are also applicable in the case of 'हिमवत्'. व्यस्ततोया, व्यस्तानि तोयानि यस्याः सा । The play of of the poet's fancy in describing the Ganges as distributing her waters between the Himālayas and the sea is noteworthy.

P. 170. l. 16. ज्येष्ठमातरम् अभिवन्दस्व, this remark of उर्वशी shows her really noble and considerate nature.

St. 23. (अनुष्टुभ्). महासेनः, महती सेना यस्य असौ, the name of कार्तिकेय, the son of Śiva. Cf. कार्तिकेयो महासेनः शरजन्मा षडाननः । Amara. His birth is the central theme of Kālidāsa's famous Mahākāvya कुमारसंभवम्. पाकशासनः—Indra's name, because he killed a demon named पाक.

St. 24. Construe : परस्परविरोधिभ्योः श्रीसरस्वत्योः एकसंश्रयदुर्लभम् संगतम् सताम् भूतये सदा अस्तु. (अनुष्टुभ्).

परस्परविरोधिभ्योः, opposed to each other; that wealth and learning hardly go together seems to be Kālidāsa's experience. Cf. निसर्गभिन्नास्पदमेकसंस्थमस्मिन्द्रयं श्रीश्च सरस्वती च । Raghu. VII. 39. संगतम्—मिलनम् (Raṅg). This is the भरतवाक्य of the play. Just as

a Sanskrit drama begins with a benediction, so also it ends with one. भरतवाक्यम्, भरतानां वाक्यम्. When the drama is over and the assumption of different characters falls off, all the भरतः (the actors) together utter this Stanza in a chorus. Note that भरतवाक्यम् is a stage-direction. Cf. 'भरतवाक्यम् नटवाक्यम् । नाटकाभिनयसमाप्तौ नटेनाशीर्दीयते इत्यर्थः । प्रस्तावनानन्तरं नटवाक्याभावाद्भ्रम भरतवाक्यमित्युक्तिः ।' राघवभट्ट (com. on Śāk.).

NOTES TO APPENDIX I

Act IV

प्रावेशिकी=प्रवेशसूचिका (Raṅg.), introducing a character. अक्षिप्तिका—a particular air or song sung by a character while approaching the stage, defined by Bharata as: 'चञ्चत्पुटादितालैर्न मार्गत्रयविभूषिता । आक्षिप्तिका स्वरपदप्रथिता कथिता बुधैः ॥' [ताल is rhythm or timing in music; मार्ग is the style of singing, dancing or acting, and स्वर is the tone.] This air was accompanied with dancing and the musical marking of time.

Raṅg. points out that the St. is to be interpreted: (i) as the *lamentation* of Citralekhā who is distressed owing to separation from Urvaśī; or (ii) as Citralekhā's address to Sahajanyā. The former is here referred to as a female swan. The St. must be supposed to be spoken by an unseen person behind the curtain. सरवरुसङ्गो-उत्सङ्ग, surface.

द्विपदिका=गीतिविशेषः (Raṅg.). He further remarks 'हंसीयुगलान्योक्त्या स्वपीडातिशयं वर्णयति ।', and quotes Bharata's definition of द्विपदिका—द्विपदिका might have been used here in the sense of some movement.

St. 2. °दुखलिध्वजं°आलीढं, overwhelmed with. बाहोर्गिअण°, बाष्पावबलित°, filled with, flooded with. जम्भलिका is, according to Raṅg, a गीतिविशेषः, a kind of song. Bharata defines it as 'उद्वाहो द्विःसकृद्वैकखण्डो द्विःशकलोऽथ वा । यत्र ध्रुवो द्विराभोगो ध्रुवेऽमुक्तिः स जम्भकः ॥'

St. 3. उल्लभ, wet (Cf. Marathi ओल).

Note that Sahajanyā's speech does not seem to take any notice of stt. 2-3, which apparently form part of Citralekhā's speech. They are either spurious or must be presumed to have been sung behind the curtain.

St. 4. Raṅg. points out that खण्डधारा is a गीतिविशेष and quotes: 'यद्वीतं गुणचर्या च रागेण क्रीडनेन च । तालेन सा खण्डधारा यष्टिकेन प्रकाशिता ॥' He further observes: 'हंस्यन्यापदेशेन पुनःस्वावस्थामाह-'

It should be noted that हंसी is a covert reference to चित्रलेखा and her companion.

St. 5. Raṅg.'s remark is quite to the point : गजान्योक्त्या जायविरहयासितस्योन्मत्तस्य पुरुरवसो रङ्गभूमावाक्षितिक्या प्रवेशं सूचयति ।...'

This St. introduces the King, who is pointedly referred to under the guise of the description of the lord of elephants. The verse is sung behind the curtain either by the king or by some one else.

St. 6. Raṅg. introduces the St. thus : 'हंसान्यापदेशेन राजा स्वदुःखातिरेकमाह—।' This and similar remarks of the Commentator are eloquent ; according to him, at least, these stt. formed a part of the King's soliloquy. This particular st. bears little connection with the context ; along with the other stt. that follow, it is mainly a repetition of the contents of the Sanskrit Stanza immediately preceding.

St. 8. 'चर्चरीसंज्ञो गीतिविशेषः । यदुक्तम्—

द्रुतमध्यलयं समाश्रिता पठति प्रेमभरावटी यदि ।

प्रतिमण्डकरासकेन वा द्रुतमध्या प्रथमा हि चर्चरी ॥

सौमो वा प्रतिमण्डकः लघ्वादितालो लोकेसौ रास इत्यभिधीयते ॥' (Raṅg.),

चर्चरी is a strain which an actor or actress,—apparently चर्चरी is peculiar to women,—sings under the stress of passion in a tone of the low, middle or the high pitch.

This verse is admitted, on all hands, to be sung by the King. We cannot do anything better than quote Mr. Pandit : 'This Stanza it must be admitted has a place of its own, as it were, in the context where it occurs, though we could very well do without it. It also has a claim to be part of the soliloquy, containing one of the King's own sentiment (s?).'

St. 9. वसन्तवर्णनेन जलधरसमयप्रत्यादेशमाह—।' (Raṅg.)

But for the fact that the King might have been madly dancing like the Kalpataru, there does not appear to be any distinct purpose served by the St. in this context.

St. 10. पाठ and भिन्नक are technical terms in music; cf. Raṅg:—पाठो वाद्याक्षरोत्करः इति भरतः । भिन्नको रागविशेषः । तथा चाह भरतः—षड्जमध्यमिकोत्पन्नो भिन्नको मध्यमो बहुः । षड्जग्रहांशो मन्यासो मन्द्रसोन्तोऽथवा भवेत् । षड्जादिमूर्धनः शुद्धः संचारिणि स काकलिः । प्रसन्नादियुतो दानवीरे रौद्रेऽद्भुते रसे ॥ दिनस्य पश्चिमे यामे प्रयोज्यः सोमदैवतः ॥ पाठ appears to be a combination of letters in drum-beating; भिन्नक is the name of a Rāga. Raṅg. remarks: ‘गजान्योक्त्या स्वावस्थामाह । ... भ्रमतीत्यध्याहारः ।’

खण्डक is explained by Raṅg. as a ‘गीतिविशेषः’; he quotes:—‘विरहव्यापृता या तु पठेद् गीतिं कुशीलवी । प्राकृतेन प्रबन्धेन खण्डकः स उदाहृतः ॥’

St. 11. Raṅg. points out that the गजान्योक्ति is still continued, and that we have herein a description of the King's condition. विसूरणं-णा, distress: ‘खिदेर्विसूरः’ इति विसूरादेशः ।

तेना, a note introductory to a song. According to Raṅganātha, it is a particle indicative of auspiciousness. He quotes Bharata:—‘ॐ तत्सदिति निर्देशात् तत् त्वमस्यादिवाक्यतः । तदिति ब्रह्म तेनायं ब्रह्मणा मङ्गलात्मकः । लक्षितस्तेन तेना ॥’ अन्यत्रापि ।

तेकारः शंकरः प्रोक्तो नाकारश्च उमा तथा । गीतादौ तेन वक्तव्यं तेना इत्यक्षरद्वयम् ॥

St. 12. The St. बंहिण &c., referring to the peacock is merely a repetition of the Sanskrit Śloka नीलकण्ठ ममोत्कण्ठा etc. ‘The direct and immediate connection is clear only between यावदेनं पृच्छामि and नीलकण्ठ ममोत्कण्ठा &c., unless we suppose that the King owing to fatigue or to the distressed state of his mind remains silent all the time that somebody repeats the Prākṛt verses, and then all of a sudden resumes his soliloquy by addressing the peacock by नीलकण्ठ &c.’ (Pandit). निशम्यहि=निशामय, from नि + शम् 10 U. to hear.

चर्चरिक्योपविश्य, Raṅg. explains चर्चरिका here as a particular movement or rhythm. Cf. ‘...चर्चरिका गतिविशेषः । तालविशेषो वा । बभाण भरतः । विरामान्तद्रुतं द्रुतं लघून्यथौ च चर्चरी ।’

खुरक is a kind of dance or song, ‘नृत्यविशेष’ or ‘गेयविशेष’ according to the Com., which adds: पठमञ्जरिरागतं यद् द्रुतमच्येन

लयेन यत्प्रयुक्तम् । प्रतितालयुतं च नर्तनं तत्खुरकाख्यं मुनये शिवेन दत्तम् ॥
लघुर्द्वैतद्वयं यत्र प्रतितालः प्रकीर्तितः ॥

St. 13. 'गजान्यापदेशेन पुनः स्वावस्थामाह ।' (२०).

The Vidyādhara-kānana must be some part, so called, of the forest where the King is roaming. अम्बरमाणे=अम्बरमानेन; Raṅg. paraphrases it by 'अतिविशाल इत्यर्थः,' and calls this उपलक्षणे तृतीया. हेले हेले-आदरे द्विरुक्तिः संबोधने' (२०).

St. 14. कान्ति=कान्ते, construed as an adjective qualifying नन्दनवन by Raṅganātha.

वलन्तिका is a kind of Rāga. The Com. quotes from the संगीतरत्नाकरः—वलन्तिका तदुपाङ्गं स्यादिहीना मन्द्रदेवता । संन्यासांशग्रहे (?) हायां शृङ्गारे शार्ङ्गिणोदिता ॥

वामकेन- 'वामकं पार्श्वस्थितवस्त्ववलोकने संस्थानविशेषः । यदुक्तम् । ध्रुतेन शिरसा यत्तु पार्श्वेन वलितेन वा । तद्वामकं वै करणं पार्श्वस्थस्यावलोकने ॥' (२०).

St. 15. विसंढुल=विसंघुल, unsteady, faltering.

The passage does not fit in well with the context; one may reasonably expect अहो धिक् etc. to follow परिक्रम्य.

Raṅg. introduces St. 15 with the remark. 'द्विपान्यापदेशेन स्वदुःखातिरेकमाह ।', and St. 16 with: 'उन्मादातिशयवशात्पुनस्तमेवार्थमाह-'

ककुभेन षडुपभङ्गाः, 'ककुभाख्यरागेण । उक्तं च भरतेन । मध्यमापञ्चमी-धैवत्युद्भवः ककुभो भवेत् । धांशग्रहः पञ्चमान्तो धैवतादिकमूर्च्छनः ॥ प्रसन्न-मध्यारोहिभ्यां करुणे यमदैवतः । गेयः शरदि ॥'.

Kakubha is the name of a rāga; उपभङ्ग is a division of a song (अवच्छेद). The verse with its six divisions is to be sung in the Kakubha rāga.

कुटिलिका and मल्लघटि are kinds of dancing gestures, explained as नाट्यविशेष by रङ्गनाथ. He further quotes on कुटिलिका: 'रागेण रहितं यत्तु चार्धमत्तलिकायुतम् । भाषयैव च तन्नाट्यं कुटलीसंज्ञकं मतम् ॥ अर्धमत्तलीलक्षणं तु-उपेतापस्तौ पादौ वामश्चेद्रेचितः करः । कथ्यामन्यस्तदा त्वर्धमत्तली तरुणीमदे ॥ नाट्यशास्त्र (IV. 88) defines अर्धमत्तलि as-स्खलिता-पस्तौ पादौ वामहस्तश्च रेचितः । सव्यहस्तः कटिस्थः स्यादार्धमत्तलि तत्स्मृतम् ॥ It appears from this that the rāga or musical mode was

totally absent from the कुटिलिका, and that it was purely a dancing posture, with special reference to the position of the hands and feet.

St. 18. मम्मर=मर्मर, the rustling sound of leaves etc. Cf. Kumār. III. 31. 'मदोद्धताः प्रत्यनिलं विचेरुर्वनस्थलीमर्मरपत्रमोक्षाः ।'; Raghu. VI. 57: तीरेषु तालीवनमर्मरेषु ।'.

द्विलयान्ते—लय is the harmonious combination of dancing, singing and instrumental music ('नृत्यगीतवाद्यानां साम्यं लयः ।'). Raṅg. adds: तस्य च त्रैविध्यमुक्तमन्यत्र । द्रुतो मध्यो विलम्बश्च लयः स त्रिविधो मतः । The precise sense of द्विलय is uncertain. That musical mode or Rāga was absent from the कुटिलिका and मल्लघटी is clear from their definitions given above; नृत्य cannot be said to be absent, for it is of their very essence; nor can there be any force in maintaining that the verse, thus meant to be recited to the accompaniment of special *dancing postures*, if at all genuine, was sung behind the curtain !

अर्धद्विचतुरस्रकः—नन्यावर्तापरनामकः संस्थानविशेषोऽर्धचतुरस्रकः । स च द्विवारं कृतत्वाद्वर्धचतुरस्रक इत्युच्यते । लक्षणं तु ।—अस्यैव चेच्चरणयोरन्तरं स्यात्षडङ्गुलम् । वितास्तिमात्रमथवा नन्यावर्तं तदुच्यते ।' (र०). It appears to be some posture of the body or gesture in dancing, and not a गीतिविशेष.

St. 20. Raṅg. introduces the vs. with the remark: कमल-सेविनि भ्रमरे प्रणयं करिष्ये इत्युपक्रम्य अनन्तरं दृष्टं हंसं वर्णयति।

चतुरस्रकं is a particular posture of the body or some gesture in dancing. Raṅg. quotes:—नन्यावर्तस्थयोरर्थो भवेदष्टादशाङ्गुलम् । अन्तरे चतुरैः स्थानं चतुरस्रं तदोदितम् ॥. Bharata seems to be referring to the position particularly of the arms, in dancing, by the term चतुरस्रक. Cf. 'अत ऊर्ध्वं प्रवक्ष्यामि हस्तान् नृत्यसमाश्रयान् ।.....॥ समानकूर्परांसौ तु चतुरस्रौ प्रकीर्तितौ ।' N. Ś. IX. 173-4.

St. 21. Raṅg. observes; गजान्यापदेशोनाह—। The verb भ्रमति has to be supplied. The verse refers to the bees that were attracted by the smell of the ichor flowing down the temples of the elephant and were hovering about them.

स्थानकेन—Raṅg. explains the term as an आलापविशेष, and adds: तथा चाभाणीद्वारतः—‘स्थानकं तद्वदेव स्यात्पृथग्भूतविदारिकम्’ इति । तद्वदिति प्रकृतालापवदित्यर्थः । स्थानकं may mean (i) a mode of recitation; cf. N. Ś. XXVIII. 13 ff, or (ii) a particular position of the body; Cf. N. Ś. XIII. 159-70.

St. 22. पइं is read as पै by Raṅg.; he explains it by परं or त्वाम्. This पइं later became in Marathi a meaningless ‘pādapūraṇa’ particle introduced for the sake of metre. Cf. आइका मग तो श्रीअनंत । पाथीतें असे झणतु । पैं गा तूं योगयुक्तु । जालसि आतां ॥ (ज्ञानेश्वरी. VII. 1) एथ विज्ञानें काय करावें । ऐसैं घेसी जरी मनोभावें । तरी पैं आधीं जाणावें । तेंचि लागे. (V. II- 3.). लळिअपहारे, by a sportive blow. i. e. dealt without exertion. संमुहजन्ती (संमोहयन्ती) is the reading of Bollensen.

खण्डिका is a kind of song or air in music, a ‘गीतिविशेष’, according to Raṅg., who quotes : पर्याय्येण शनैस्तिर्यङ्मनतमुक्तं ध्रुतं शिरः । श्रीरागकुम्भतालैर्न निबद्धा खण्डिका मता ॥ He further points out that the खण्डिका is a गद्यभेद as well, and quotes from Bharata;—खण्डी गणेश-देवत्या सात्वती वृत्तिमाश्रिता । श्वेता हास्यकृदारब्धा वैदर्भीभङ्गिसम्भवा ॥

St. 23. कोलः, a boar, Raṅg. points out how the king is here referred to under the guise of the description of a boar (वराहान्यापदेशोनाह-),

St. 24. किंनरः—(कुत्सितः नरः, a bad or deformed man)—A mythical being with a human figure and the head of a horse.

St. 25. क्षुभिताकरुणविहङ्गमे—The birds are said to be merciless because they are indifferent to the plaintive queries of the King, and also because they cause torment to his mind by their imitation of the gait, voice etc. of his beloved (Cf. ‘प्रियागतिस्वराद्यनुकरणेन मत्पीडकत्वादकरुणाः...॥ (Raṅg) Raṅg. divides सुन्दरिण्य as सुन्दरि ण्य (सुन्दरि एनया), and understands ण्य in the second pāda as नत्या. ‘एनया नत्या प्रसीद । प्रसादं रचय ।’—Be pleased with this obeisance. सुरसरितीरसमूहमुअ, ‘eager for the banks of the heavenly river (Ganges)’; Raṅg. explains as ०त्सुकैणके, having a love-lorn stag (एण) on your bank. The river is here conceived as being identical with उर्वशी.

St. 26. Raṅg.:—उन्मादातिशयवशाणो नदी समुद्रत्वेन कलयंस्तं च नर्तकत्वेन वर्णयति । Under the influence of madness the King fancies that he is standing on the shore of a sea. The violent easterly gale made the waters rush into the whole of the bed and dash against the banks. The King imagines that the sea is performing a dance and the waves striking against the banks at regular intervals appear to beat the time to the dance. At the same time the sky is overcast with the new rain-clouds and thus presents a gloomy appearance.

पुञ्चदिसा० —A dancer throws up his hands; the sea does the same by tossing up its waves, raised by the violent eastern wind. मेहअ अङ्गे — The king is presumably referring to the appearance of the supposed sea before him, and not to the clouds gathering overhead. The expression may, therefore, mean (1) मेहसदिसअङ्गे. 'with a body that is of azure colour.' (Pandit); (2) limbs in the form of clouds reflected in water.

हंसविहङ्गमकुङ्कुम..., a dancer ties to his feet small bells which make a jingling sound as he strikes the earth with his feet in the course of his dance. In the case of the sea, the ornaments were the noisy flamingoes and the saffron-coloured conch-shells. करिमअराउल..., a dancer wears garlands of flowers etc.; in the case of the sea, the black lotuses served that purpose.

बेलासलिल०—This pāda is apparently superfluous, being a feeble repetition of the first pāda. The following pāda has to be taken by itself as it 'does not seem to refer to the dancing sea but to be an independant description of the cloudy sky that accompanied the dancing.' (Pandit.) Prof. Karmarkar frankly confesses that this verse does not seem to be genuine.

St. 27. Raṅg.: मृगमनुयुङ्क्ते । The various epithets are meant to be descriptive of उर्वशी.

St. 28. Raṅg.: गजान्यापदेशेन पुनराह... । It should be noted that Raṅg. scrupulously points out every now and then that

there is अन्योक्ति employed and that the King himself recites the stanza.

पण्डुणिबध्वासाइअओ,=प्रणयिनीबद्धाशाकः, is rendered by Raṅg. also as °द्धास्वादः; or °द्धासादितः; आस्वादः— attachment, love. The latter is explained thus: प्रणयिन्या बद्धः अर्थात् स्वविरहेण अत एव आसमन्तात् सादितः कृशीकृतः इत्यर्थः ।

St. 29. रण्णेविणुकरमि=अरण्येन विनाकरोमि, 'I shall keep her away from the forest,' णिम्मन्ती=निर्भ्रान्ति, निर्गता भ्रान्तिर्यस्मिन्कर्मणि यथा स्यात्तथा, without a mistake, undoubtedly. कलन्ती=कृतान्ताम्, the cruel one. Raṅg. explains:—(१) स्वविरहेण पीडादायिकाम्; (२) कृतः अन्तः अर्थात् सुखस्य यया; (३) कृतामर्थात्स्वायत्तीकृतां तामुर्वशीम् । Raṅg. notices the variant दाहकअं ती=either (१) दाहकृतां तां; or (२) दाहकृतं ताम्, explained by him as 'विरहजन्यतापजनिकाम् (दाह+rt. कृ) संयोगे च दाहं कृन्ततीति (दाहं+rt कृत्) व्युत्पत्त्या दाहनाशिकमित्यर्थः ।'

St. 30. The King is, as it were, supplying to his beloved an exhaustive list of the objects addressed by him. Surely this St. can, by no stretch of imagination, be said to have been uttered by anybody else. The only object missing in the list is the जलधर.

St. 31. Raṅg.: हंसान्यापदेशेनाह...।

सेच्छापत्तविमाणओ=स्वेच्छाप्राप्तविमानः, the wish was expressed in St. 43 of the Text. The King and उर्वशी leave the stage while presumably the former sings the खण्डधारा air. It passes our understanding how and why the song which by अन्योक्ति describes the state of the King should be sung behind the curtain, while the two lovers retrace their steps, tongue-tied, even when they have met after such a long separation !

APPENDIX II

Technical Terms from Sanskrit Dramaturgy

नान्दी — usually consists of a stanza or stanzas and stands at the beginning of a Sanskrit drama. According to Sanskrit dramaturgy, certain ceremonies, together known as the पूर्वरङ्ग, are to precede the actual performance of a drama. Bharata's नाट्यशास्त्र gives minute details about the पूर्वरङ्ग and the नान्दी belongs to one of its many अङ्गs described at length in chapter V of the नाट्यशास्त्र. The word नान्दी is derived from the root नन्द् as will be seen, from 'देवद्विजनुपादीनामाशीर्वचनपूर्विका । नन्दन्ति देवता यस्यां तस्मान्नान्दीति कीर्तिता ॥'. The following stanza gives an interesting explanation of the term: 'नन्दी वृषः कोऽपि महेश्वरस्य रङ्गत्वमादौ किल खे जगाम । तद्रङ्गमुद्दिश्य कृतां तु पूजां नान्दीति तां नाट्यविदो वदन्ति ॥'. For additional information the following quotations from works on dramaturgy will be found useful.

यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥
आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनुपादीनां तस्मान्नान्दीति संज्ञिता ॥—S. D. VI. 22, 24.
सूत्रधारः पठेन्नान्दीं मध्यमं स्वरमाश्रितः ॥
ततः पदैर्द्वादशाभिः अष्टाभिर्वाप्यलंकृताम् ।
नमोऽस्तु सर्वदेवेभ्यो द्विजातिभ्यः शुभं तथा N. Ś. V. 106, 107.

सूत्रधारः — The stag-manager. His qualifications as regards his learning and efficiency are often described. The following two stanzas explain the significance of his name :

नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥
आसूत्रयन् गुणानेतुः कवेरपि च वस्तुनः ।
रङ्गप्रसाधनप्रौढः सूत्रधार इहोदितः ॥

Read also the following stanzas from मातृगुप्त quoted by Raṅg :—

चतुरो नाट्यनिष्णातोऽनेकभाषासमावृतः ।
 नानाभाषणतत्त्वज्ञो नीतिशान्त्रार्थतत्त्ववित् ।
 वेषोपचारचतुरः पौरैषणविचक्षणः ।
 नानागतिप्रचारज्ञो रसभावविशारदः ।
 नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ।
 छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ।
 तत्तद्गीतानुगलयकलातालावधारणः ।
 अवधाय प्रयोक्ता च योक्तृणामुपदेशकः ।
 एवंगुणगणोपेतः सूत्रधारो निगद्यते ॥

पारिपार्श्वकः—परिपार्श्वम् व्याप्य वर्तते असौ । (परिपार्श्व=पार्श्व, the back side). Raṅg. quotes the following stanza-

सूत्रधारस्य पार्श्वे कः प्रवदन्कुरुतेऽर्थनाम् ।
 काव्यार्थसूचनालापं स भवेत्पारिपार्श्वकः ॥

प्रस्तावना —

नटी विदूषको वाऽपि पारिपार्श्वक एव वा ।
 सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
 चित्रैर्वाक्यैः स्वकायैः प्रस्तुताक्षेपिभिर्मथः ।
 आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ S. D, VI. 31,32

प्रस्तावना is also known as आमुखम्.

विष्कम्भकः } All the incidents in the plot (वस्तु) of a drama
 and } cannot be represented on the stage, both on
 प्रवेशकः } grounds of economy and propriety. Such material,
 unworthy of actual stage-representation, is
 suggested to the audience by means of certain
 dramatic devices, Preludes (विष्कम्भक) and Inter-
 ludes (प्रवेशक) being the most common and
 suitable ones for the purpose. D. R. well explains
 these devices;—

द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।
 सूच्यमेव भवेत्किञ्चिद्दृश्यश्राव्यमथापरम् ॥
 अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
 विष्कम्भचूलिकाङ्गस्याङ्गावतारप्रवेशकैः ॥ D. R. I. 56. 58.

A विष्कम्भक is defined in the following :—

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।

संक्षेपार्थस्तु विष्कम्भो मध्यपान्नप्रयोजितः ॥

एकानेककृतः शुद्धः संकीर्णो नीचमध्यमैः । D. R. I. 59-60.

A प्रवेशक is almost the same as a विष्कम्भक but only with a slight difference.

तद्वदेवानुदात्तोक्त्या नीचपान्नप्रयोजितः ॥

प्रवेशोऽङ्गद्वयस्यान्तः शेषार्थस्योपसूचकः । D. R. I. 60-61.

The points of difference between the two may be stated as follows:—

(a) A विष्कम्भक can be शुद्ध or संकीर्ण—शुद्ध or pure is that in which one or two मध्यम (second rate) characters take part, while the संकीर्ण or mixed is that in which the characters are both मध्यम and नीच (low). In the प्रवेशक no such distinction is possible, since all the characters there are नीच.

(b) A विष्कम्भक may be in Sanskrit or Prākṛt, while a प्रवेशक is only in Prākṛt. This distinction follows as a matter of course from what we have noticed above, viz. that a प्रवेशक is always नीचपान्नप्रयोजितः.

(c) A विष्कम्भक may come at the beginning of even the first act, while a प्रवेशक can come only *between two acts*.

नाट्योक्तिः—The speeches assigned to the characters may be spoken in a number of ways. They are suggested by means of stage-directions like स्वगतम् etc. These are defined and explained below.

प्रकाशम् } A प्रकाशम् speech is intended to be heard by *all*
and } the characters present on the stage, while स्वगतम्
स्वगतम् } is a sort of a short monologue for the purpose of giving vent to the thoughts of the character and not intended for other characters on the stage;

it goes without saying that all speeches without exception are heard by the audience.

नाट्यधर्ममपेक्ष्यैतत्पुनर्वस्तु त्रिषेव्यते ।

सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

सर्वश्राव्यं प्रकाशं स्याद् अश्राव्यं स्वगतं मनम् ॥ D.R.I.63-64.

जनान्तिकम्
and
अपवारितम्

These speeches are somewhat mid-way between स्वगतम् and प्रकाशम्: they are intended to be heard, *not by all* present on the stage, but by *some only*, whose attention is directed by means of a sign like the त्रिपताक* (the raising of three fingers) etc. त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् ।

अन्योन्यामन्त्रणं यत्स्याज् जनान्ते तज्जनान्तिकम् । D. R. I. 66.

.....तद्भुवेदपवारितम् ।

रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ॥ S. D. VI. 138.

The difference between the two is not well defined. However, it appears that अपवार्य is used only for a small speech, where some secret is given out, while जनान्तिकम् is used for a sort of a mutual whisper by stopping the course of the conversation.

आकाशभाषितम्—This is a speech of a character *not present* on the stage, but reported by the character present who pretends to see somebody in the distance, shouts out a question, gesticulates having heard the reply and repeats it with words like 'किं ब्रवीषि' etc.

किं ब्रवीष्येवमादि विना पात्रं ब्रवीति यत् ।

श्रुत्वेवानुक्रम्येकस्तत्स्यादाकाशभाषितम् ॥ D. R. I. 67.

विदूषकः—This is a familiar character in Sanskrit dramas. He is the prototype of the clown in the Shakes-

* Vide 'पताके तु यदा वक्रानामिका त्वङ्गुलिर्भवेत् । त्रिपताकः स विज्ञेयः....॥' N. S. IX. 27.

pearean drama. He usually puts on a comic dress, has a deformed appearance and bears names like वसन्तक, माणवक etc.

कुसुमवसन्ताद्याभिद्यः कर्मवपुर्वेषभाषयैः ।

हास्यकरः कलहरतिर्विदूषकः स्यात्त्वकर्मज्ञः ॥ S. D. III. 42

विकृताङ्गावचोवेषैर्हास्यकारी विदूषकः । सुधाकर.

कञ्चुकिन्—The chamberlain. He is the chief officer in the royal harem, is old and gray and commands the respect of all. His speeches are usually full of wisdom that comes of ripe experience.

ये नित्यं सत्यसंपन्नाः कामदोषविवर्जिताः ।

ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥ मातृगुप्त.

अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः ।

सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।

जरावैक्लव्ययुक्तेन विशद् गात्रेण कञ्चुकी ॥—भरत.

Appendix III

SUBHĀSITAS OCCURRING

IN THE VIKRAMORVĀŚĪYAM

	Page
१. अतिस्नेहः खलु कार्यदर्शी ।	38
२. अनिर्वेदग्राप्याणि श्रेयांसि ।	126
३. अनुग्रहः खलु नोपरोधः ।	92
४. अनुत्सेकः खलु विक्रमालङ्कारः ।	18
५. अन्यसंकान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति ।	94
६. अभिमुखीध्रिव काङ्क्षितसिद्धिषु व्रजति निवृत्तिमेकपदे मनः ।	38
७. अभिव्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन ।	80
८. अहो नु खलु दुर्लभानिवेशी मदनः ।	22
९. अहो विरुद्धसंवर्धन ईप्सितलाभो नाम	104
१०. अहो सुखप्रत्यर्थिता दैवस्य ।	162
११. उत्सङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः ।	150
१२. को देवतारहस्यानि तर्कयिष्यति ।	148
१३. चन्द्रादमृतमिति किमत्राश्चर्यम् ।	12
१४. छिन्नहस्ते मत्स्ये पलायिते निर्विण्णो धीवरो भणति धर्मो मे भविष्यतीति ।	96
१५. तमेन तप्तमयसा घटनाय योग्यम्	54
१६. दूराढः खलु प्रणयोऽसहनः ।	110
१७. न खल्वक्षिदुःखितोऽभिमुखे दीपशिखां सहते ।	68
१८. न युक्तं सुभाषितं प्रत्याचरितुम् ।	94
१९. न हि सुलभवियोगा कर्तुमः प्रियाणि प्रभवति परवत्ता ।	162
२०. नास्ति विधेरलङ्घनीयम् ।	110
२१. नास्त्य गतिर्मनोरथानाम् ।	50
२२. नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम् ।	100
२३. परावृत्तभागधेयानां दुःखं दुःखानुबन्धि ।	114
२४. परिभवास्पदं दशाविपर्ययः ।	128
२५. प्रथमं मेघराजिर्दृश्यते पश्चाद्विद्युलता ।	54
२६. प्रभुता रमणेण युषितां न हि भावस्खलितान्यपेक्षते ।	118
२७. भवितव्यतानुविधायिनीन्द्रियाणि ।	74
२८. महदपि परदुःखं शीतलं सम्यगाहुः ।	118
२९. राजा कालस्य कारणम् ।	114

३०. लोत्रेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम् ।	...	66
३१. वसुधाधरकन्दराभिः सर्पां प्रतिशब्दोऽपि हरेर्भिनति नागान् ।	...	18
३२. विविक्तादृते नान्यदुत्सुकस्य शरणमस्ति ।	...	34
३३. सर्वः कल्पे वयसि यतते लब्धुमर्थान्कुटुम्बी पश्चात्पुत्रैरपहतभरः कल्पते विश्रमाय ।	...	76
३४. सर्वत्रौदारिकस्याभ्यवहार्यमेव विषयः ।	...	80
३५. स्वार्थोत्सतां गुरुतरा प्रणयिक्रियैव ।	...	120
S'lokas.		
३६. अवधूतप्रणिपाताः पश्चात्संतप्यमानमनसोऽपि । निभृतेर्व्यपन्नपन्ते दयितानुनयैर्मनस्विन्यः ॥	...	III.5
३७. नद्या इव प्रवाहो विषमशिलासंकटस्खलितवेगः । विघ्नितसमागमसुखो मनसिशयः शतगुणी भवति ॥	...	III.8
३८. परस्परविरोधिन्योरेकसंश्रयदुर्लभम् । संगते श्रीसरस्वत्योर्भूतयेऽस्तु सदा सताम् ॥	...	V.24
३९. प्रियवचनशतोऽपि योषितां दयितजनानुयो रसादृते । प्रविशति हृदयं न तद्विदां मणिरिव कृत्रिमरागयोजितः ॥	...	II.22
४०. यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम् । निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः ॥	...	III.21
४१. शमयति गजानन्यान्गन्धद्विपः कलभोऽपि सन् भवति सुतरां वेगोदग्रं भुजङ्गशिशोर्विषम् । भुवमाधिपतिर्बालावस्थोऽप्यलं परिरक्षितुं न खलु वयसा जात्यैवायं स्वकार्यसहो भरः ॥	...	V.18

APPENDIX IV

A NOTE ON METRE

1. A stanza or *pāḍya* is a combination of four *pāḍas* or quarters, which are regulated either by the number of syllables (अक्षरस) or the number or syllabic instants (मात्रास). The regulation of verse by accent is unknown to Sanskrit prosody.

2. A पद्य is either a वृत्त or जाति. In a वृत्त the metre is regulated by the number and position of syllables in each *pāḍa* or quarter; while in a जाति it is regulated by the number of syllabic instants in each *pāḍa*, आर्या and गीति being the most common instances of the latter. According to the rules of Sanskrit prosody a पाद or quarter is the metrical unit. When the *pāḍas* in a पद्य are of the same character, the metre is called a समवृत्त, to which type most of the metres conform; when alternate *pāḍas* correspond, the metre is called अर्धसमवृत्त, which rather rarely occurs, अपरवक्त्र being one of such metres found in our play (II.22); when the *pāḍas* are dissimilar, the metre is called विषमवृत्त.

3. A syllable is as much of a word as can be pronounced at once, that is, a vowel with or without one or more consonants. A syllable is लघु 'short' or गुरु 'long', according as its vowel is 'short' or 'long.'

The vowels अ, इ, उ, ऋ and ॠ are short and the rest long. The quantity of a syllable is determined by the vowel it ends in. But if a light syllable be followed by an *Anuswāra* or *Visarga* or by a conjunct consonant the syllable is made 'long'. A syllable at the end of a quarter may be short or long as the exigency of the metre requires it. सानुस्वारश्च दीर्घश्च विसर्गो च गुरुर्भवेत् । वर्णः संयोगपूर्वश्च तथा पादान्तोऽपि वा ॥

In metres regulated by मात्रास, one मात्रा is allowed to a short vowel, and two to a long vowel. A short syll. is marked as ˘,

and a long one as —. The following letters are symbols representing different triads (गणाः) of short and long syllables:—

य — — ; र — — ; त — — ; भ — — ; ज — — ; स — — म — —
न — — ; ग represents a long syll. and ल a short one

The following couplet will help the student in remembering the long and short syllable forming each Gaṇa—

आदिमध्यावसानेषु यरता यान्ति लाघवम् । भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

4. Each pāda has a stop or caesura named यति by Sanskrit writers. Some metres have more than one stop also, for example, a metre of 21 syllables has 3 यतिस, each coming after the 7th syllable. For the sake of scanning metres (known as वृत्त), eight गणस or syllabic feet have been devised and they are distinguished by particular syllables being short or long.

5. The following are the metres occurring in this play:—

अनुष्टुभ्, इन्द्रवज्रा, उपजाति, औपच्छंदसिक, अपरवक्त्र, द्रुतविलम्बित, वंशस्थ, पुष्पिताम्रा, प्रहर्षिणी, मञ्जुभाषिणी, वसंततिलका, मालिनी, पृथ्वी, मन्दाक्रान्ता, शिखरिणी, शार्दूलविक्रीडितम् and आर्या.

As Keith points out (Sanskrit Drama p. 166) the Āryā and Śloka (i. e. अनुष्टुभ्) occurring 29 and 30 times respectively, are of equal importance in our play, while the वसन्ततिलका and शार्दूलविक्रीडितम् come next in importance. The famous मेघदूत metre, viz. मन्दाक्रान्ता also occurs though not so often.

Their definitions and schemes:—

अनुष्टुभ्—अनुष्टुभ् or Śloka is defined as—पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः । गुरु षष्ठं च पादानां शेषेष्वनियमो मतः ॥ In an *Anuṣṭubh* the fifth syll. ought to be short and the sixth long in all पादस. The seventh should be short in the second and fourth पादस only. Other syllables are governed by no rule. Examples:—

I. 12, 13, 14; II. 4, 5, 15, 17; III. 9, 11, 18, 21; IV. 9, 14, 17, 18, 19, 21, 27, 31, 40; V. 1, 3, 7, 12, 14, 20, 23, 24.

वि. २१

उपजाति—अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥ A mixture of इन्द्र° and उपेन्द्रवज्रा (जतजास्ततो गौ । Sch. ज त ज ग ग) forms उपजाति. Exx. I. 17, 11, V. 2, 6.

अपरवक्त्र—Def. अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ । The odd quarter, which has II syllables, is scanned as न, न, र, ल, ग; and the even quarter, which has 12 syllables, is scanned as न, ज, ज, र. Ex. II. 22.

इन्द्रवज्रा—Def. स्यादिन्द्रवज्रा यदि तौ जगौ गः । (11 syllables; scheme—त, त, ज, ग, ग.) The caesura is after the fifth syllable.

द्रुतविलम्बितम्—द्रुतविलम्बितमाह नभौ भरौ । Sch. न, भ, भ, र. (4, 8) * or (4. 4. 4.)

वंशस्थ or वंशस्थविल—जतौ तु वंशस्थमुदीरितं—जरौ । Sch. of G. ज त ज र. *Vamśasṭha* is a metre with twelve syllables for a foot. Exx. I. 5, 9; III. 12, 13; IV. 7, 37, 39.

पुष्पिताग्रा—अयुजि नयुगरेफतो यकारो । युजि च नजौ जरगाश्च पुष्पिताग्रा । *Puṣpīṭāgrā* is an *Ardhasamavṛtta*, i. e. one of which the first and third and the second and fourth feet are alike. The uneven feet have twelve syllables each and the *gāṇas* न न र य, and the even ones have thirteen syllables each and the *gāṇas* न ज ज र followed by an extra long syllable. III. 3, 22.

प्रहर्षिणी—त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम् । Sch. म न ज र ग (3. 10.) I. 3.

मञ्जुभाषिणी—सजसा जगौ च यदि मञ्जुभाषिणी । Sch. स ज स ज ग. (6. 7.) IV. 33, 43.

वसन्ततिलका—उक्ता वसन्ततिलका तमजा जगौ गः । Sch. त, भ, ज, ज, ग, ग. I. 3; II. 14, 16; III. 19, 20; IV. 6. 11, 15; V. 9, 15, 16, 19.

मालिनी—ननमयतयुतेयं मालिनी भोगिलैकैः । Sch. न, न, म, य, त. II. 6; IV. 10, 13, 22; V. 17, 21, 22.

*The numerical figures indicate the caesura or pause, called यति, defined in 'यतिजिह्वेष्टविश्रामस्थानं कविभिरुच्यते । सा विच्छेदविरामाद्यैः पदैर्वाच्या निजेच्छया ॥' (छन्दोमञ्जरी).

पृथ्वी—जसौ जसयल वसुग्रहयतिश्च पृथ्वी गुरुः । Sch. ज स ज स य ल ग.
(8, 9.) II, 11.

मन्द्राक्रान्ता—मन्द्राक्रान्ताम्बुधिरसनगैर्भोभनौ तौ गयुग्मम् । Sch. म, भ,
न, त, त, ग, ग. (4, 6, 7.)

I. 7; II. 1; III. 1; VI. 4.

शिखरिणी—रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी । Sch. य, म, न, स,
भ, ल, ग. (6. 11.) IV. 28, 34. -

हरिणी—नसमरसल गः षड्वेदैर्हयैर्हरिणी मता । Sch. न, स, म, र, स, ल, ग.
(6. 4. 7.) II. 10; III. 10; IV. 1, 20; V. 18.

शार्दूलविक्रीडितम्—सूर्याश्चैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।
Sch. म, स, ज, स, त, त, ग. (12. 7.)

I. 1, 4, 8; II. 7, 20, 23; III. 2, 15; IV. 2, 25, 38.

आर्या—This belongs to the class of metres regulated by
the number of *mātrās* or syllabic instants.

यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

The first and third quarters contain 12 *mātrās* or syllabic
instants, the second 18, and the fourth 15. This can be easily
recognised.

APPENDIX V

Extracts from works relating to the story of Purūravas and Urvaśī.

(१) ऋग्वेद X. 95

- [पुरु०-] हये जाये मनसा तिष्ठ घोरे वंचांसि मिश्रा कृणवावहै तु ।
न नौ मंत्रा अनुदितास एते मयस्करन् परतरे चनाहन् ॥
- [उर्व०-] किमेता वाचा कृणवा तवाहं प्राक्रमिषमुषसामग्रियेव ।
पुरुवरः पुनरस्तं परेहि दुरापना वात इवाहमस्मि ॥
- [पुरु०-] इधुर्न श्रिय इधुधेरसना गोषाः शतसा न रंहिः ।
अवीरे कतौ वि दविद्युतन्नोरा न मायुं चितयंत धुनयः ॥
- [उर्व०-] सा वसु दधती श्वशुराय वय उषो यदि वष्टयंतिगृहात् ।
अस्तं ननक्षे यस्मिन्वाकन्दिवा नक्तं श्रथिता वैतसेन ॥
त्रिः स्म माहः श्रथयो वैतसेनोत स्म मेऽव्यत्यै पृणासि ।
पुरुवोऽनु ते केतमायं राजा मे वीर तन्वस्तदासीः ॥
- [पुरु०-] या सुजूर्णिः श्रेणिः सुम्रआपिह्वंदेचक्षुर्न ग्रंथिनी चरण्युः ।
ता अंजयोऽरुणयो न सस्रुः श्रिये गावो न धेनवोऽनवन्त ॥
- [उर्व०-] समस्मिञ्जायमान आसत मा उतेमवर्धन्नद्यः स्वगूर्ताः ।
महे यत्त्वा पुरुवो रणायावर्धयन्दस्युहत्याय देवाः ॥
- [पुरु०-] सचा यदासु जहतीष्वत्कममानुषीषु मानुषो निषेवे ।
अप स्म रसंती न भुज्युस्ता अन्नसन्नथस्पृशो नाश्वाः ॥
यदासु मर्तो अमृतासु निस्पृक्सं क्षोणीमिः क्रतुभिर्न वृंक्त ।
ता आतयो न तन्वः शुंभत स्वा अश्वासो न क्रीळ्यो दंदशानाः ।
विद्युन्न या पतंती दविद्योद्भरंती मे अप्या काम्यानि ।
जनिष्ठो अघो नर्यः सुजातः प्रोर्वशी तिरत दीर्घमायुः ॥
- [उर्व०-] जज्ञिष इत्या गोपीथ्याय हि दधाथ तत्पुरुवरवो म अोजः
अशासं त्वा विदुषी सस्मिन्नहन्न म आशृणोः किमभुग्वदासि ॥
- [पुरु०-] कदा सूनुः पितरं जात इच्छाञ्चक्राश्रु वर्तयद्विजानन् ।
को दंपती समनसा वि यूयोदध यदग्निः श्वशुरेषु दीदयत् ॥

- [उर्व०-] प्रति ब्रवाणि वर्तयते अश्रु चक्रन्न कंददाय्ये शिवायै ।
प्र तत्ते हिनवा यत्ते अस्मे परेह्यस्तं नहि मूर मापः ॥
- [पुरू०-] सुदेवो अद्य प्रपतेदनावृत् परावतं परमां गंतवा उ ।
अथा शयीत निरुक्तेरुपस्थेऽधैनं वृका रभसासो अद्युः ॥
- [उर्व०-] पुरुरवो मा मृथा मा प्र पसो मा त्वा वृकासो अशिवास उ क्षन् ।
न वै ह्यैणानि सख्यानि संति सालावृकाणां हृदयान्येता ॥
यद्विरूपाचरं मर्त्येष्ववसं रात्रीः शरदश्चतस्रः ।
वृत्तस्य स्तोकं सकृदह आश्रां तादेवेदं तातृपाणा चराणि ॥
- [पुरू०-] अंतरिक्षप्रां रजसो विमानीमुप शिक्षाम्युर्वशीं वसिष्ठः ।
उप त्वा रातिः सुकृतस्य तिष्ठानि वर्तस्व हृदयं तप्यते मे ॥
- [उर्व०-] इति त्वा देवा इम आहुरैळ यथेमेतद्भवसि मृत्युबन्धुः ।
प्रजा ते देवान्हविषा यजाति स्वर्ग उ त्वमपि मादयासे ॥

(२) शतपथब्राह्मण V. 12

उर्वशी हाप्सराः पुरुरवसमैलं चक्रमे तं हाविन्दमानोवाच त्रिः स्म माहो वेतसेन
दण्डेन हतादकामां स्म मा निपथासै मा स्म त्वा नम्रं दर्शमेष वै नः स्त्रीणामुपचार इति ।
सा ह अस्मिन् योगुवासापि ह अस्माद्भूमिण्यास तावज्ज्योग्वास्मिन्नुवास । ततो ह
गंधर्वाः समुदिरे ज्योग्वा इयमुर्वशी मनष्येष्ववात्सीदुपजानीत यथेयं पुनरागच्छेदिति ।
तस्यै हाविद्वर्युरणा शयने उपबद्धास । ततो ह गन्धर्वा अन्यतरमुरणं प्रमेशुः । सा
होवाचावीर इव वत मे अजन इव पुत्रं हरन्तीति । द्वितीयं प्रमेशुः । साह तथैवोवाचाय
ह अयमीक्षांचक्रे कथं नु तदवीरं कथमजनं स्याद्यत्राहं स्यामिति स नम्र एवानूत्पपात
चिरं तन्मेने यद्वासः पर्यधास्यत । ततो ह गन्धर्वा विद्युतं जनयांचक्रुस्तं यथा दिवैवं
नम्रं ददर्श ततो हैवेयं तिरोबभूव । पुनरैमीत्येत्तिरोभूतां स आया जल्पन्कुरुक्षेत्रं समया
चचारान्यतः प्लक्षेति विसवती तस्यै हाध्यन्तेन वज्राज तद्ध ता अप्सरस आतयो
भूत्वा परिपुच्छविरं तं हेयं ज्ञात्वोवाचायं वै स मनुष्यो यस्मिन्नहमवात्समिति । ता
होवुस्तस्मै वा आविरसामेति । तथेति तस्मै हाविरासुस्तां हायं ज्ञात्वाभिपरोवाद—
हये जाये मनसा इति ।

(३) बृहद्देवता VII. 140-7

“पुरुरवसि राजर्षावप्सरास्तूर्वशी पुरा । न्यवसत् संविदं कृत्वा तस्मिन्वर्म
चचार च ॥ तया तस्य च संवासमसूयन् पाकशासनः । पैतामहं चानुरागमिन्द्रवज्रापि
तस्य तु ॥ स तयोस्तु वियोगार्थं पार्श्वस्थं वज्रमब्रवीत् । प्रीतिं भिन्ध्यनयोर्वज्र मम
चेदिच्छसि प्रियम् ॥ तथेत्युक्त्वा तयोः प्रीतिं वज्रो भिदति मायया । ततस्तय

विहीनस्तु चचारोन्मत्तवन्नृपः ॥ चरन् सरसि सोऽपश्यदभिरूपासिबोर्वशीम् । सखी-
भिरभिरूपाभिः पंचभिः पार्श्वतो वृताम् ॥ तामाह पुनरेहीति नेति सा त्वब्रवीन्नृपम् ॥
तामुपाह्वयत प्रीत्या दुःखात्सा त्वब्रवीन्नृपम् ॥ अप्राप्याहं त्वयाद्येह स्वर्गं प्राप्स्यसि मां
पुनः । आह्वानं प्रति चाख्यानमितरेतरयोरिदम् । संवादं मन्यते यास्क इतिहासं तु
शौनकः । हय इति..... ॥”

(४) वेदार्थदीपिका (‘A Commentary of षड्गुरुशिष्य on सर्वा-
नुक्रमणी—explaining the legend in connection with Rv. X. 95)

ऐलोर्वशीतिहासोत्र वैस्पष्टयाय प्रवर्ण्यते । मित्रश्च वरुणश्चोभौ दीक्षितौ प्रेक्ष्य
चोर्वशीम् । चलचित्तां ततश्चैतौ कुंभे निहितशुककौ ॥ तां शप्तवंतौ मनुष्यभोग्या भूम्यां
वसेति ह । अत्रांतर इलो राजा मनुपुत्रैश्च संयुतः ॥ मृगयां संचरन्साधो देव्याः क्रीडं
विवेश ह । तत्र देवं गिरिसुता सर्वैर्मावैरतोषयत् ॥ अत्राविशन्पुमान्त्री स्यादित्युक्त्वा
तत्र चाविशत् । स्त्रीभूत्वा व्रीडितः सोगाच्छरणं शिवमञ्जसा ॥ इयं प्रसाद्यतां राजन्त्रियुक्तः
शंभुना नृपः । जगाम शरणं देवीमात्मनः पुंस्त्वसिद्धये ॥ अकरोत्सा नृपं देवीं षण्मासा-
त्प्राप्तपुंस्त्वकम् । ततः कदाचित्स्त्रीकाले बुधः सौन्दर्यमोहितः ॥ अप्सरोभ्यो विशिष्टां तां
चक्रमे नृपयोषितम् । तत्रेलायां सोमपुत्राज्जातो राजा पुरुरवाः ॥ तमूर्वशी तु चक्रमे
प्रतिष्ठानपुरे स्थितम् । तल्पादन्यत्र नमं त्वां दृष्ट्वा यामि यथागतम् ॥ सुतावुरणकौ तत्र
समीपे कुरु मे दृढम् । इति सा समयं कृत्वा रमयामास तं नृपम् ॥ चतुरब्दे गते रात्रौ
देवैरुणकद्वयम् । हतं तस्य ध्वनिं श्रुत्वा नम्र एव स भूषतिः ॥ उत्थाय जित्वागच्छेय-
मित्येवं तल्पतोऽन्यतः । विद्युता दर्शितोऽथास्यै नम्र एव पुरुरवाः ॥ अथ सा नष्टसमया
ह्युर्वशी तु दिवं ययौ । तत उन्मत्तवद्राजा दिदृक्षुस्तामितस्ततः ॥ कुर्वन्नन्वेषणं
तारे सरसो मानसस्य ताम् ॥ विचरंतीमप्सरोभिः सहापश्यत्पुरुरवाः ॥ पुनः स चक्रमे
भोक्तुमुर्वशीं पूर्ववन्नृपः । सा स्वशापस्य मुक्तत्वात्प्रत्याचष्टे व्रजेति तम् ॥

(५) मत्स्यपुराण २४

इलोदरं च धर्मिष्ठं बुधः पुत्रमजीजनत् । अश्वमेधशतं साग्रमकरोद्यः स्वतेजसा ।
पुरुरवा इति ख्यातः सर्वलोकनमस्कृतः ॥ अहन्यहनि देवेन्द्रं द्रष्टुं याति स राजराट् ।
कदाचिदाह्वय रथं दक्षिणाम्बरचारिणम् ॥ सार्धमर्केण सोपश्यन्नीयमानामथाम्बरे ।
केशिना दानवेन्द्रेण चित्रलेखामथोर्वशीम् ॥ तं विनिर्जित्य समरे विविधायुधपाणिना ।
बुधपुत्रेण वायव्यमन्त्रं मुक्त्वा यशोर्धिना ॥ तथा शक्रोऽपि समरे येन चैव विनिर्जितः ।
मित्रत्वमगमदेवैर्देवाविन्द्राय चोर्वशीम् ॥ ततः प्रभृति मित्रत्वमगमत्याकशासनः
लक्ष्मीस्वर्यवरं नाम भरतेन प्रवर्तितम् । मेनकामुर्वशीं रम्भां नृत्यतेति तदादिशत् ॥
ननर्तं सल्यं तत्र लक्ष्मीरूपेण चोर्वशी । सा पुरुरवसं दृष्ट्वा नृत्यन्ती कामपीडिता ॥
विस्मृताभिनयं सर्वं यत्पुरा भरतोदितम् । शशाप भरतः क्रोधाद्वियोगादस्य भूतले ॥
पञ्चपञ्चाशदब्दानि लता सूक्ष्मा भविष्यति । पुरुरवाः पिशाचत्वं तत्रैवानुभविष्यति ॥

ततस्तमुर्वशी गत्वा भर्तारमकरोच्चिरम् । शापान्ते भरतस्याथ उर्वशी बुधसुनुतः ॥
अजीजनत्सुतानष्टौ नामतस्तान्निबोधत । आयुर्दृढायुरन्वायुर्वनायुर्द्वैतिमान्वसुः । शुन्निविवः
शतायुश्च सर्वे दिव्यबलौजसः ॥

(६) भागवत IX 14

अथातः श्रूयतां राजन् वंशः सोमस्य पावनः । यस्मिन्नैलादयो भूपाः कीर्त्यन्ते
पुण्यक्रीतयः ॥ सहस्रशिरसः पुंसो नाभिहदसरोरुहात् । जातस्यासीत्सुतो धातुरत्रिः
पितृसमो गुणैः ॥ तस्य दृग्भ्योभवत्सुतः सोमोमृतमयः किल । तस्या- (बुधपुत्रस्य)
त्मयोनिरकृत बुध इत्यभिधां नृप । ततः पुरुरवा जज्ञे इलायां य उदाहृतः । तस्य रूप-
गुणौदार्यशीलद्रविणविक्रमान् ॥ श्रुत्वोर्वशीन्द्रभवने गीयमानान्दुर्षिणा । तदन्तिकमुपे-
याय देवी स्मरशरार्दिता ॥ मित्रावरुणयोः शापादापन्ना नरलोक्ताम् । निशम्य पुरुषश्रेष्ठ
कन्दर्पमिव रूपिणम् ॥ धृतिं विष्टभ्य ललना उपतस्थे तदन्तिके ॥ स तां विलोक्य
नृपतिर्द्वैर्घ्णोत्फुल्ललोचनः । उवाच श्लक्ष्णया वाचा देवीं हृष्टतनूरुहः ॥ स्वागतं ते
वरारोहे आस्यतां करवाम किम् । संरमस्व मया साकं रतिनौ शाश्वतीः समाः ॥
उर्वश्यावाच । कस्यास्त्वयि न सज्जेत मनो दृष्टिश्च सुन्दर । यदङ्गान्तरमासाद्य च्यवते
हि रिरंसया ॥ एतावुरणकौ राजन्यासौ रक्षस्व मानद । संरस्ये भवता साकं श्लाघ्यः
स्त्रीणां वरः स्मृतः ॥ घृतं मे वीर भक्ष्यं स्यान्नेक्षे त्वा । विवाससं तत्तयेति
प्रतिपेदे महामनाः ॥ अहो रूपमहो भावो नरलोकविमोहनम् । को न सेवेत मनुजो
देवीं त्वां स्वयमागताम् ॥ तथा स पुरुषश्रेष्ठो रमयन्त्या यथार्हतः । रेमे सुरविहारेषु
कामं चैत्रथादिषु ॥ रममाणस्तया देव्या पद्मकिञ्जल्कगन्धया । तन्मुखामोदमषितो
मुमुदेऽहर्गणान् बहून् ॥ अपश्यन्नुर्वशीमिन्द्रो गन्धवीन् समनोदयत् । उर्वशीरहितं मह्य-
मास्थानं नातिशोभते ॥ त उपेत्य महारात्रे तमसि प्रत्युपस्थिते । उर्वश्या उरंगौ जहू-
न्त्यस्तौ राजनि जायया । निशम्याकन्दितं देवी पुत्रयोर्नीयमानयोः । हतास्प्यहं कुनाथेन
नपुंसा वीरभानिना ॥ यद्विश्रम्भादहं नष्टा हतापत्यां च दस्युभिः । यः शेते निशि
संत्रस्तो यथा नारी दिवा पुमान् ॥ इति वाक्सायकैर्विद्वः प्रतोत्रिरिव कुञ्जरः । निशि
निर्वृत्तिमादाय विव्रोऽभ्यवद्वृषा ॥ ते विसृज्योरणौ तत्र व्यद्योतन्त स्म विद्युतः ।
आदाय मेषावायान्तं नग्नमैक्षत सा पतिम् ॥ ऐलोपि शयने जायामपश्यन्विमना इव ।
तच्चित्तो विह्वलः शोचन्वभ्रामोन्मत्तवन्महीम् ॥ स तां वीक्ष्य कुरुक्षेत्रे सरस्वत्यां च
तत्सखीः । पञ्च प्रहृष्टवदनाः प्राह सूक्तं पुरुरवाः ॥ अहो जाये तिष्ठ तिष्ठ वीरे न
त्यक्तुमर्हसि । मां त्वमद्याप्यनिर्वृत्य क्वांसि कृणवावहै ॥ सुदेहोऽयं पतत्यत्र देवि
दूरं हतस्त्वया । खादन्त्येनं वृका गृध्रास्त्वत्प्रसादस्य नास्पदम् ॥ मा मृथाः पुरुषोसि त्वं
मा स्म त्वाद्युर्वका इमे । क्वापि सख्यं न वै स्त्रीणां वृकाणां हृदयं यथा ॥ स्त्रियो
ह्यकरुणाः क्रूरा दुर्मर्षाः प्रियसाहसाः । घ्नन्त्यल्पार्थेपि विश्रब्धं पातं भ्रातरमप्युत ॥
विधायालीकविश्रम्भमज्ञेषु त्यक्तसौहृदाः । नवं नवमभीप्स्यन्त्यः पुंश्चल्यः स्वैरकृत्यः ॥
संवत्सरान्ते हि भवानेकरात्रं मयेश्वर । वत्स्यत्यपत्यानि च ते भविष्यन्त्यपराणि भोः ॥

अन्तर्वत्नीमुपालक्ष्य देवीं स प्रययौ पुरम् । पुनस्तत्र गतोऽब्दान्त उर्वशी वीरमातरम्
उपलभ्य मुदा युक्तः समुवास तया निशाम् । अथैनमुर्वशी प्राह कृपणं विरहातुरम् ॥
गन्धर्वानुपधावेमास्तुभ्यं दास्यन्ति मामिति । तस्य संस्तुवत्स्तुष्टा अग्निस्थानीं ददुर्नृप ।
उर्वशीं मन्यमानस्तां सोऽबुध्यत चरन्वने ॥ स्थाली न्यस्य वने गत्वा गृहानाध्यायतो
निशि । त्रेतायां संप्रवृत्तायां मनसि त्रय्यवर्तत ॥ स्थालीस्थानं गतोऽश्वत्थं शमीगर्भं
विलक्ष्य सः । तेन द्वे अरणी कृत्वा उर्वशीलोककाम्यया ॥ उर्वशी मंत्रतो ध्यायन्नधरा-
णिमुत्तराम् । आत्मानमुभयोर्मध्ये यत्तत्प्रजननं प्रभुः ॥ तस्य निर्मथनाज्जातो जातवेदा
विभावसुः । त्रय्या स वियया राज्ञा पुत्रत्वे कल्पितस्त्रिवृत ॥ तेनायजत यज्ञेशं भगव-
न्तमधोक्षजम् । उर्वशीलोकमन्विच्छन्सर्वदेवमयं हरिम् ॥ एक एव पुरा वेदः प्रणवः
सर्ववाङ्मयः । देवो नारायणो नान्य एकोऽमिर्वर्ण एव च ॥ पुरुरवस एवासीत्त्रयी
त्रैतामुखे नृप । अग्निना प्रजया राजा लोकं गन्धर्वमेयिवान् ॥

७ कथासरित्सागर III. 3

आसीत्पुरुरवा नाम राजा परमवैष्णवः । अभूद्भुवि न केऽपि यस्याप्रतिहता
गतिः ॥ भ्रमन्तं नन्दने जातु तं ददर्श किलाप्सराः । उर्वशी नाम कामस्य मोहनास्त्रमि-
वापरम् ॥ दृष्टमात्रेण तेनाभूत्सा तथा हृतचेतना । यथा सभयरम्भादिसखीचेतांस्यक-
म्पयत् ॥ सोऽपि तां वीक्ष्य लावण्यरसनिर्झरिणीं नृपः । यत्र प्राप परिष्वङ्गं तृषाक्रान्तो
मुमूर्च्छ तत् ॥ यथादिदेश सर्वज्ञो हरिः क्षीराम्बुधिस्थितः । नारदाख्यं मुनिवरं दर्श-
नार्थमुपागतम् । देवर्षे नन्दनोद्यानवर्ता राजा पुरुरवाः । उर्वशीहृतचित्तः सन्स्थितो
विरहनिःसहः ॥ तद्गत्वा मम वाक्येन बोधयित्वा शतकतुम् । दापय त्वरितं तस्मै राज्ञे
तामुर्वशीं मुने । इत्यादिष्टः स हरिणा तथेत्यागत्य नारदः । प्रबोध्य तं तथाभूतं पुरुर-
वसमब्रवीत् ॥ उत्तिष्ठ त्वत्कृते राजन्प्रहितोऽस्मीह विष्णुना । स हि निर्व्याजभक्तानां
नैवापदमुपेक्षते । इत्युक्त्वाश्वासितेनाथ स पुरुरवसा सह । जगाम देवराजस्य निकटं
नारदो मुनिः ॥ हरेर्निदेशमिन्द्राय निवेद्य प्रणतात्मने । उर्वशीं दापयामास स पुरुरवसे
ततः ॥ तदभूदुर्वशीदानं निर्जीवकरणं दिवः । उर्वश्यास्तु तदेवासीन्मृतसंजीवनौ-
षधम् ॥ अथाजगाम भूलोकं तामादाय पुरुरवाः । स्ववर्धूदर्शनाश्चर्यमर्पयन्मर्त्ये च-
क्षुषाम् ॥ ततो नपायिनौ तौ द्वावुर्वशी च नृपश्च सः । अन्योन्यदृष्टिपातेन निबद्धाविव
तस्थतुः ॥ एकदा दानवैः साकं प्राप्तयुद्धेन वज्रिणा । साहायकार्यमाहूतो ययौ नाकं
पुरुरवाः ॥ तत्र तस्मिन्हृते मायाधरनामन्यसुराधिपे । प्रवृत्तस्ववर्धूसार्थः शक्रस्याभव-
दुत्सवः ॥ ततश्च रम्मां नृत्यन्तीमाचार्ये तुम्बुरौ स्थिते । चलिताभिनयां दृष्ट्वा जहास
स पुरुरवाः ॥ जाने दिव्यमिदं नृत्तं किं त्वं जानासि मानुष । इति रम्मापि तत्कालं
सासूयं तमभाषत ॥ जानेऽहमुर्वशीसङ्गात्तद्यद्वेति न तुम्बुरः । युष्मद्भुरपीत्येनामुवा-
चाथ पुरुरवाः ॥ तच्छ्रुत्वा तुम्बुरः कोपात्तस्मै शापमथादिशत् । उर्वश्या ते वियोगः
स्यादा कृष्णाराधनादिति ॥ श्रुतशापश्च गत्वैव तमुर्वश्यै पुरुरवाः । अकालाशनिपातोऽग्रं
स्ववृत्तान्तं न्यवेदयत् ॥ ततोऽकस्मान्निपत्यैव निन्ये क्वाप्यपहत्य सा । अदृष्टैस्तेन

भूपेन गन्धर्वैस्त्वशी किल ॥ अवेत्य शापदोषं तं सोऽथ गत्वा पुरुरवाः । हरेराराधनं
 चक्रे ततो बदरिकाश्रमे ॥ उर्वशी तु वियोगार्ता गन्धर्वविषयस्थिता ॥ आसीद्
 मृतेव सुप्तेव लिखितेव विचेतना ॥ आश्चर्यं यन्न सा प्राणैः शापान्ताशावलम्बिनी
 मुक्ता विरहदीर्घासु चक्रवाकीव रात्रिषु ॥ पुरुरवाश्च तपसा तेनाच्युतमतोषयत् ।
 तत्प्रसादेन गन्धर्वा मुमुचुस्तस्य चोर्वशीम् ॥ शापान्तलब्धया युक्तः पुनरप्सरसा तथा ।
 दिव्यान्स राजा बुभुजे भोगान्भूतलवर्त्यपि ॥ ४—३०.

INDEX OF WORDS

(Only important words are included here)

The references are to the Pages of the Text

अक्षिदुःखित	68	अपरिक्षित	14
अग्निशरण	72	अपहस्तित	40
अग्न्य	158	अपाङ्गनेत्रा	20
अङ्कुरित	14	अपाच्छिद्	18
अचिरप्रभा	130	अपोद्	86
अतिवाहय्	112	अभिकुद्ध	74
अतिसंघेय	24	अभिजात	12
अतिसृष्टा	18	अभिनिवेश	72
अत्याहित	108, 140	अभिनिवेशिन्	22
अधिवासित	128	अभिविनीत	100
अनङ्गा	124	अभिसंहित	30
अनिमिष	102	अभिसंधाय	126
अनिर्भिन्न	86	अभिसारिका	82
अनिर्वेद	136	अभ्यन्तर	138
अनुत्सेक	18	अभ्यवहार	32
अनुपक्रम्य	86	अभ्यवहार्य	80
अनुबन्ध	162	अर्घ्य	164
अनुबन्धिन्	114	अर्चिष्मत्	76
अनुवाचय्	62, 144	अर्हणा	164
अनुविधायिन्	74	अलात	140
अनुशय	122	अवकाश	84, 122
अन्तराय	42, 96	अवतार	14, 36
अपटीक्षेप	4	अवधूत	112
अपदेश	90	अवन्ध्य	12, 30
अपराजिता	42	अवलेप	4
अपराद्ध	4, 106	अवश्याय	26

INDEX OF WORDS

333

असहना	126	उदन्त	122
अहोरात्र	12	उदबिन्दु	116
आकार	88	उदाहरण	52
आकीर्ण	24	उद्धात	14
आगन्तुक	34	उद्घाष	40
आचार	56, 76	उपकार्या	138
आतङ्क	86	उपचार	14, 138
आपन्न	42	उपत्यका	124
आमिष	128, 138	उपपन्न	34
आयामवत्	6	उपप्लव	12
आर्तवी	16	उपरुध्	156
आर्द्र	12, 112	उपरोध	92
आलवाल	70	उपलक्षण	116, 126
आलीयते	70	उपलम्भ	122
आलोक	38, 80, 122	उपश्लेष्य	20
आवस्	80	उपस्थान	4, 24, 112
आविल	146	उपहार	94
आशाबन्ध	82	उपायन	61
आसार	114	उष्णालु	70
आह्निक	122	एकदेश	120
इन्द्रगोप	116	एकपदे	38, 110, 114, 158
उच्छसित	116	एकान्तर	4
उत्कण्ठित	26, 30	एकावली	20
उत्कीर्ण	76	ऐशानी	6
उत्तरच्छद	138	औदरिक	80
उत्पक्ष्मन्	52	औपहारिक	90, 94
उत्पतन	20	कच्छ	132
उत्सङ्ग	150	कथाप्रसङ्ग	74
उत्सुक	34	कपिश	36

कमलनालायमान	50	क्षपानाथ	80
कलभ	164	क्षम	52
कलय्	160	क्षि	36
कलाप	158	क्षितिभृत्	124
कलुष	10	खण्डमोदक	80
कल्प	16	खेल	120, 136
कल्य	76	गन्धद्विप	164
कवचहर	156	गृहीतार्थ	62
कातर	52, 104	गोरोचना	164
कारण्डव	70	घट्	90
कार्यासन	24, 30	घटन	54
कुणप	142	घर्म	114, 126
कुम्भीरक	66, 142	घृणा	142
कुरबक	36	चामीकर	16
कुररी	2	चारण	18
कृच्छ्	76	चिरकारिका	106
कृतार्थ	8	चीर	62
कृतिन्	88	छन्दः	30, 78
कृष्णशार	126	छिन्नहस्त	96
कल्प	76	जङ्गम	164
केतन	8	जयोदाहरण	18
केशहस्त	116	जातकर्मन्	150
केसर	64, 126	जाप्य	76
कोटि	62	जाल्म	4
कौतूहल	12	ज्योतिस्	30
कौन्दी	34	तडित्वत्	16
कौलीन	62	तपस्विन्	30
क्रव्य	142	तालवृन्त	138
क्रिया	2	तिरस्करिणी	44
		तूर्णम्	36

त्रिदश	10, 42	नेपथ्य	1, 138
दक्षिण	82, 84, 94	नैगम	114
दम्य	162	नैश	10
दस्यु	142	न्यासीकृ	150
दाक्षिण्य	34, 68	पक्ष्य	18
दान	124	पटु	112, 114
दिनकृत्	28	पट्टक	36
दुरागत	66	परभृता	118
दुर्जात	54	परवत्ता	162
दुर्ललित	38	परिक्रामितक	128
दूरारूढ	110	परिच्छद	114
धारासार	112	परिणति	76
धीवर	96	परिदेवित	36, 38
धृति	38	परिसर	24
नागरिक	50, 94	पर्यवस्थापय्	10, 52
नाराच	148	पर्याप्त	48
निकष	112, 164	पर्वन्	124
निचुल	114	पाकशासन	170
नियोग	58, 144	पाथेय	120
निर्मोक	48	पिशुन	52
निर्यातय्	152	पिहित	112
निर्यातित	156, 160	पुंगव	162
निर्वाण	106	पुण्डरीक	153
निर्वृत	96, 130	पुनरुक्ति	13
निर्वृति	38	पुरंदर	122
निर्वेद	108	पुरस्कृ	158
निःश्रेयस	1	पुरोभागिनी	102
निषिच्	34	पुरोवात	116
निःसपत्न	116	पुष्पाकर	12
नीलकण्ठ	114, 116	पूर्वोत्तर	4

पूषन्	128	प्रहरण	4
पेटक	144	प्रावृषेण्य	114
पौनरुक्त्य	80	प्रेक्षण	74
पौलोमी	158	बन्दिग्राहम्	4
पौष्प	64	बन्दीकृता	2
प्रकृति	10, 134	बन्ध्	38
प्रणय	54	बन्धन	8
प्रणयिन्	2, 120, 122, 130	बहिन्	76
प्रणिधान	108	बलवत्	8, 54, 108
प्रतिकृति	46	बाणासन	154
प्रतिगृहीत	36	बाप्पायू	148
प्रतिपक्ष	48	विस	120
प्रतिपालय	6	बोधन	170
प्रतिशब्द	18	ब्रह्मबन्धु	24
प्रतीप	36	भद्रपीठ	168
प्रतीष्	36, 44	भवितव्यु	74
प्रत्यग्र	86	भागधेय	114
प्रत्यर्थिन्	58, 162	भाव	72, 112, 126
प्रत्याचर्	94	भुम्भ	126
प्रत्यादिश	114	भूमिका	72
प्रत्यादेश	4	भूयिष्ठ	10
प्रत्युद्गम्	154	मघवत्	18
प्रत्युषस्	8	मण्डनश्रीः	164
प्रभाव	10, 46, 112,	मदिराक्षी	122
प्रमदवन	34	मदिरेक्षणा	52
प्रयोग	58, 72	मधुलिह	130
प्रवृत्ति	116, 122	मनसि शय	8
प्रसन्न	50	मनस्विन्	7
प्रसभ	22	मन्द्र	122
प्रसाद	0, 92, 148	मरुत्वत्	18, 170
प्रसाधन	32	महानस	30
प्रस्नव	154	महानुभाव	96

महासेन	170	विकल्प्	46
माधवी	34	विक्रम	16, 18
मानुष्य	46	विच्छुरित	134
मारिष	1	विजृम्भ्	86
मार्गण	144	विडम्ब्	46
माल्य	138	वितान	114
मूर्छ	86	विधि	132
मृगचारिन्	128	विधुर	120
मृगतृष्णिका	28	विनिद्र	130
मृगलाञ्छन	90, 96	विपर्यय	122, 128
मृणाल	22	विप्रयोग	162
यन्त्रण	28	विभज्	76
यष्टि	76	विभावित	62, 120, 130
रथाङ्गनामन्	120	विमनस्क	108
रथिन्	120	विरग्न	130
रम्भोरू	112	विलासिनी	138
रसाल	86	विविक्त	34, 80
रूक्ष	106	विशद	96
रोधसी	1	विश्रम	76
रोधस्	10	विष्टर	166
लघय्	86	विसंवद्	52
लङ्घन	78, 90	विसृष्ट	50
लम्भय्	94	वीतसूत्र	164
लोत्र	66	वीरुध्	64
लोहिताङ्ग	142	वेदान्त	1
वज्रिन्	8, 18	वैतालिक	28, 168
वडभि	76	वैद्युत	162
वशा	124	वैधेय	60
वस्तु	2	वैनतेय	6
वायव्य	20	वैयर्थ्य	58
वार	108	व्यपन्नप्	78
वासगृह	106		

व्यपदेश	90	संपराय	6
व्यवसाय	40	संपर्क	16, 10
व्यवसित	114, 128	संपात	24
शतपत्र	108	संभार	168
शतहृदा	124	सर्वाङ्गीण	86, 152
शबल	122	सशल्य	46
शरधि	20	सहकार	36
शराव	94	सांयुगीन	166
शरासन	112	साकृत	14
शल्य	6	साधय्	124
शाखामृग	154	साधर्म्य	122
शाद्वल	116	सारङ्ग	126
शिखण्ड	158	सुभाषित	94
शिखण्डक	154	सुरधनुस्	112
शिखरिणी	86	सैनापत्य	170
शिखाबन्धन	42	सौभाग्य	66
शिलोच्चय	124	सौहृद	12
शुद्धान्त	76	स्थली	116
शैलेय	116	स्थाणु	1
श्वभ्र	20	स्निग्ध	112
संरम्भ	106	स्नेह	34, 150, 154
संवरण	146	स्रोतोवहा	124
संज्ञा	8	स्वस्तिवायन	52, 90, 92
संदीपन	114	स्वहस्त	52, 64
संशुद्धित	118	हरि	18
समय	160	हरिचन्दन	8
समर्थय्	32, 130	हरिवाहन	80
समापत्ति	4	हस्तावाप	142
समासतः	32	हार्द	150
समेधय्	168	हुतभुक्	10